

FRANCESCO CAVALLI'S *ELENA* (1659):  
A STUDY AND EDITION

Volume 1

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by

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FRANCESCO CAVALLI'S *ELENA* (1659):  
A STUDY AND EDITION

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This dissertation arose out of the process of reviving Francesco Cavalli's 1659 opera, *Elena*, for performance at Cornell University in 2006. It presents the first modern edition of the opera, along with a commentary. *Elena* commands our attention for a number of reasons, the most important being that it is one of the earliest and clearest examples of comic opera in Venice. The opera depicts the wooing of Helen by Menelaus, who disguises himself as an Amazon woman wrestler and becomes Helen's private wrestling instructor. The rollicking play of spectacle and gender confusion is matched by a score both witty and affecting. The opera cashes in on contemporary tropes of "Helen the whore",\* to great comedic effect. And the original production maximized the opera's shock value by casting a famous courtesan in the title role.

*Elena* appears to be one of a cluster of seventeenth-century Venetian comic operas, along with Lucio's *Orontea*, a number of operas by Pietro Andrea Ziani and Marc Antonio Ziani, and possibly others as well. The libretto of *Elena*, by Count Nicolò Minato, on a scenario of Giovanni Faustini, may have been modeled on the *commedia dell'arte* practice of

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\* Bettany Hughes, *Helen of Troy: Goddess, Princess, Whore* (New York: Alfred A. Knopf, 2005).

spoofing the classics. Unlike many Venetian operas, in which comic characters and themes occupy a prominent, though subsidiary position, *Elena* moves comedy from the wings to center stage: the central action is comic, central characters are comic, and exalted characters are portrayed as ridiculous.

The surviving manuscript of *Elena* is a presentation copy commissioned by the composer toward the end of his life, and appears to have been copied from a manuscript used for performance. The manuscript contributes to ongoing conversations about performance practice in this repertory: inconsistencies in cleffing suggest that there may have been changes of cast during the production, and the presentation of tied bass notes may have implications for the deployment of continuo forces. Finally, reviving *Elena* in the twenty-first century requires performers to engage creatively with the representation of gender and sexuality in performances of Italian baroque opera in an era without castrati.

## BIOGRAPHICAL SKETCH

Kristin Kane holds a B.A. in Music *summa cum laude* from Amherst College (1997), an M.A. in Music (2006) and D.M.A. in Performance Practice (2010) from Cornell University, and studied choral conducting at the Indiana University School of Music (1997-1998). As a doctoral student at Cornell, she has directed the Cornell Chamber Singers (2005) and Cornell Collegium Musicum (2004-2006), and served as Assistant Conductor of the Cornell Symphony Orchestra (2006). In 1999, she founded Ars Cantus, a professional women's choir specializing in sacred music of the Renaissance. An Affiliate of the San Francisco Early Music Society, Ars Cantus presented an annual concert series in San Francisco from 1999 to 2003. Under Kane's direction, Ars Cantus presented a number of women's ensemble premieres, including Lassus' *Missa pro defunctis* and Tallis' *Missa puer natus est nobis*. The latter work appears on the ensemble's recording, *Thomas Tallis – Rehearings* (2002). Kane has been the recipient of numerous awards for her work as a conductor, including the Barbara Troxell Vocal Music Award at Cornell, the Sylvia and Irving Lerner Prize at Amherst College, and the Emma Claus Scholarship at Indiana University.

This dissertation is dedicated with love to my mother, Tandy Warnow.

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This dissertation is the culmination of a five-year project on Francesco Cavalli's *Elena*, which began with an abridged concert performance of the opera by the Cornell Collegium Musicum, under my direction. The performance, on Shrove Tuesday 2006, was the first modern revival of what has emerged as one of the earliest instances of comic opera in Venice. The concert was funded by grants from a number of sources within the Cornell University: the Cornell Council for the Arts, the Society for the Humanities, the Bar Dee Stirland Memorial Fund for the Performance of Early Music at Cornell, the Department of Romance

Studies, and the Feminist, Gender and Sexuality Studies Program. Thanks to their generous support, we were able to hire a cast of internationally recognized baroque specialists for the performance of the opera, all of whom contributed significantly to my understanding of the work: Laura Heimes (Elena), Jennifer Ellis Kampani (Menelao), Meg Bragle (Ippolita), Thom Baker (Teseo), Marc Molomot (Peritoo), Deborah Fox (theorbo), Dana Maiben (violin) and Vita Wallace (violin). It is a tribute to the assembled talents of the Cornell Department of Music, and to the generosity of my friends, that we were able to complement the roster of paid ringers with an astounding list of volunteers, many of them professional performers: Julia Madden (Astianassa, Castore), Zarko Cvejic (Menestee), Jonathan Ivers (Euripilo, Antiloco), Emily Green (Polluce), John Rowehl (Nettuno, Creonte), Martin Küster (harpsichord), Shane Levesque (organ), Heather Miller Lardin (violone), and Malcolm Bilson (our illustrious narrator).

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I would like to extend special thanks to Primary Source Media for granting permission to include a facsimile of the libretto in this dissertation. Thanks also to the staff of the Biblioteca Nazionale Marciana and the UC Berkeley Music Library, as well as Bonna Boettcher of the Music Library at

Cornell, and Peggy Alexander in Performing Arts Special Collections at UCLA. This dissertation was completed thanks in part to a Sage Memorial Fellowship from Cornell, and Edward Poole Lay and Roland Wood alumni fellowships from Amherst College.

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## LIST OF ABBREVIATIONS

ASV, SGM  
I-Vnm

Archivio di Stato di Venezia, Scuola Grande di S. Marco  
Italy – Venice, Biblioteca Nazionale Marciana

## INTRODUCTION

Helen was a woman with a tendency to get abducted. The most famous case, of course, is her abduction by Paris of Troy, an event that was to bring about the Trojan War. By the time she met Paris, however, she had already been abducted once, by Theseus of Athens. The Italian word for to abduct is *rapire*, which shares its root with the English words *rape*, *rapt* (literally, carried away), *rapture*, and *raptor*. The definition of *rapire* given in the standard historical dictionary of Italian, the *Grande dizionario della lingua italiana*, gives Helen as its first example.<sup>1</sup> Nor did Helen's abductions end with her death. Her story has been appropriated within diverse cultural contexts, for entertainment as well as profit. In our own century, Helen served as the inspiration for the Oscar-award-winning movie, *Troy*, starring Brad Pitt and Orlando Bloom, which grossed just under half a billion dollars.<sup>2</sup>

Francesco Cavalli's 1659 opera, *Elena*, on a libretto by Count Nicolò Minato based on a scenario of Giovanni Faustini, constitutes one such abduction. Its creators fashioned a distinctly Venetian spoof on the early life of Helen of Troy, replete with dancing bears, gender confusion, and allusions to the bordello. *Elena* commands our attention for a number of reasons, the most important being that it is one of the earliest and clearest examples of comic opera in Venice. The opera depicts the wooing of Helen by Menelaus, who disguises himself as an Amazon woman wrestler and becomes Helen's private wrestling instructor. The rollicking play of

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<sup>1</sup> *Grande dizionario della lingua italiana*, s.v. "Rapire."

<sup>2</sup> *Box Office Mojo*, s.v. "Troy," <http://www.boxofficemojo.com/movies/?id=troy.htm> (accessed December 2008).

spectacle and gender confusion is matched by a score both witty and affecting. The opera cashes in on contemporary tropes of Helen the “Greekish strumpet,”<sup>3</sup> to great comedic effect. And the original production maximized the opera’s shock value by casting a famous courtesan in the title role.

This dissertation arose out of the process of reviving *Elena* for performance at Cornell University on Shrove Tuesday 2006.<sup>4</sup> It presents the first modern edition of the opera, along with a commentary. The wealth of surviving sources of *seicento* Venetian opera that have not been closely examined reminds us that there are exciting discoveries still to be made in this repertory. The paucity of modern editions of Venetian opera in relation to the vast number of extant scores and libretti<sup>5</sup> has been a barrier to efficient study of the repertory, and precious few of the operas are known well. The present study makes a contribution to closing this gap by making a modern score of *Elena* available to scholars and performers, and by highlighting the opera’s significance to an incipient tradition of Venetian comic opera in the seventeenth century.

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<sup>3</sup> Christopher Marlowe, *Edward The Second*, II/5, line 15.

<sup>4</sup> Cornell Collegium Musicum, dir. Kristin Kane, 28 February 2006 (Shrove Tuesday) in Barnes Hall, Cornell University (for a fuller description of the performance, see Acknowledgments, above). The principal opera season in Venice ran from the Feast of St. Stephen (26 December) to the Tuesday before Lent (Shrove Tuesday), although operas were performed at other times as well. See Alan Curtis, “Preface,” in Claudio Monteverdi, *L’Incoronazione di Poppea*, ed. Alan Curtis (London: Novello, 1989), v. For a detailed account of the calendar of Venetian opera in a slightly later period, see Eleanor Selfridge-Field, *A New Chronology of Venetian Opera and Related Genres, 1660-1760* (Stanford: Stanford University Press, 2007).

<sup>5</sup> The Contarini collection at the Biblioteca nazionale Marciana in Venice, the principal source of surviving scores of this repertory, preserves scores of 75 distinct Venetian operas of the seventeenth-century. The UCLA’s collection of Venetian opera libretti, which includes virtually all of the libretti printed between 1637 (the year of the first operatic performance in Venice) and 1769, contains 470 libretti (and libretto supplements) of seventeenth-century Venetian operas. Taddeo Wiel, *I Codici musicali Contariniani del secolo XVII nella R. Biblioteca di San Marco in Venezia* (Bologna: Forni Editori, 1888); Thomas Walker, “‘Ubi Lucius’: Thoughts on reading Medoro,” in Francesco Lucio, *Il Medoro: Partitura dell’opera in facsimile*, ed. Giovanni Morelli and Thomas Walker (Milan: Ricordi, 1984), CXLI-CXLIII; Irene Alm, *Catalog of Venetian Librettos at the University of California, Los Angeles* (Berkeley: University of California Press, 1993).

Three sources survive for this opera: a manuscript presentation score, copied late in Cavalli's lifetime<sup>6</sup>, the printed libretto, the release of which coincided with the opening of the opera<sup>7</sup>, and a libretto supplement published shortly thereafter<sup>8</sup> (for a discussion of the sources, see Chapter 3: On the Edition). This introduction provides an overview of the opera and its creation, and the first two chapters focus on various aspects of the opera itself – its status as a comedy (Chapter 1) and its presentation of character (Chapter 2). Chapter 3 provides information on the edition, while Chapter 4 gives notes for performance.

The libretto of *Elena* brings together a number of elements of classical origin: the early life of Helen of Troy – her abduction by Theseus and wooing by Menelaus; the marriage of Theseus, King of Athens, and Hippolyta, Queen of the Amazons; and the abduction of Persephone from the underworld by Theseus and Pirithous. Helen's abduction by Theseus, King of Athens, and subsequent rescue by her brothers, Castor and Pollux, are represented in a number of classical sources.<sup>9</sup> Theseus's marriage to Hippolyta, Queen of the Amazons, is also well-attested.<sup>10</sup> But the classical tale of Menelaus's winning of Helen in a marriage contest is replaced in this story with the spectacular conceit of Menelaus's Amazonian disguise – a

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<sup>6</sup> Francesco Cavalli, *Elena*. I-Vnm, It. IV, 369 (=9893).

<sup>7</sup> Nicolò Minato, *Elena, Drama per musica nel Teatro à S. Cassano, per l'anno 1659* (Venice: Appresso Andrea Giuliani, 1659).

<sup>8</sup> [Nicolò Minato], *Nuovo Prologo et Ariette aggiunte all' Elena, Drama, che si rappresenta nel Teatro à San Cassano l'anno 1659* [(Venice: Appresso Andrea Giuliani, 1659)].

<sup>9</sup> See in particular, Plutarch, *Lives: Lysurgus and Numa; Theseus*, trans. B. Perrin (Cambridge, Harvard University Press, 1914). Cited within a fuller discussion of sources for this story in Bettany Hughes, *Helen of Troy: Goddess, Princess, Whore* (New York: Alfred A. Knopf, 2005), 50-51.

<sup>10</sup> See Kathryn Schwarz, *Tough Love: Amazon Encounters in the English Renaissance* (Durham: Duke University Press, 2000), 16.

common plot device in Renaissance literature, as we will see in Chapter 1: Comedy.

### The Two Prologues

The prologue that appears in the original libretto, and is set to music in the manuscript score, depicts a variant on a familiar event in the life of Helen. The version recounted in the *Iliad* (24.28-30) begins at the wedding of Thetis and Peleus. Eris, the goddess of strife, is enraged at not having been invited, and arrives on scene with a golden apple with the words “For the fairest” engraved on it. Hera (Juno), Athena (Pallas) and Aphrodite (Venus) vie for it. Zeus (Jove) decrees that the contest be decided by Paris. Attempting to persuade the judge, Hera offers Paris empire, Athena promises him military prowess, and Aphrodite offers him the most beautiful woman in the world. Paris chooses this last option, and judging Aphrodite the rightful recipient of the golden apple, sets off for Sparta to claim his prize: Helen. Minato’s version makes use of the first part of this story – the mischief worked by Eris (Minato’s *Discordia*) on the three goddesses, but with the ensuing strife concluding in a contest of curses and blessings on Helen (see Synopsis, below).

A second prologue appears in the libretto supplement. Though presented as a “new prologue”, the text is not set to music in the surviving manuscript score. Such divergences between scores and libretti and libretto supplements are quite common in this repertory.<sup>11</sup> Another possibility is that the “new” prologue may have in fact been set, and even performed, though

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<sup>11</sup> In fact, *Elena* is noteworthy for the extent to which the score incorporates the material for the supplement. See Peter Jeffery, “The Autograph Manuscripts of Francesco Cavalli” (Ph.D. diss., Princeton University, 1980), 124.



not recopied into the surviving manuscript. The play *L'Alessandro* of Piccolomini preserves two separate prologues: the “First Prologue” and the “Prologue for the second time the play was performed.”<sup>12</sup> Though written a century earlier, *Alessandro* offers an intriguing explanation for the disparity between the surviving score of *Elena* and the libretto supplement. It is conceivable that the creators may have wished to change the opera after several performances, either owing to practical difficulties performing the existing score, or for the chance of attracting audience members to the theater for a second showing.

The second prologue is shorter than the first, and has a smaller cast of only four singers, as opposed to six in the original prologue. The scenic indication is *Scena Infernale*. Venere (Venus) descends into Hades to warn Proserpina (Persephone) that Teseo and Peritoo are preparing to abduct her. Proserpina convinces the goddess to intervene. Venere sends Amore (Cupid) to make Teseo fall in love with another, and thus divert him from the abduction of Proserpina. Proserpina sends Gelosia (Jealousy) as Cupid’s companion, and assigns to him the mission of assailing Peritoo. The prologue ends as two spirits fly in and carry Gelosia out of hell. The appeal of the second prologue is evident: shorter, and with a smaller cast, it would require fewer resources of staff and rehearsal. Moreover, underworld scenes were extremely popular, and had their own set of conventions, including the distinctive *sdrucchioli* verse structure of Proserpina’s opening aria.<sup>13</sup> The scene type also offered opportunities for marvellous scenic display (including, in this case, flying spirits). If the second prologue was in fact set to music, it is

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<sup>12</sup> Alessandro Piccolomini, *L'Alessandro*, in *Renaissance Comedy*, vol. 1, *The Italian Masters*, ed. Donald Beecher (Toronto: University of Toronto Press, 2008), 294-299.

<sup>13</sup> The most famous instance of this convention occurs in Medea’s invocation scene in Act I of *Giasone*.

still understandable why the copyist may have preserved the original prologue, which is much grander in conception, and better suited to the aims of the surviving presentation manuscript (see Chapter 3: About the Edition). Indeed, it is the only part of the surviving MS score to include a viola part, and may in this respect have been specifically spruced up for inclusion in the presentation copy.

### The 1659 Production

Cavalli's *Elena* was written for the 1659/60 opera season for the Teatro S. Cassiano. The production was designed to be sensational. In addition to its provocative subject matter, the opera's casting would have raised some eyebrows. The highest paid singer of the season was Lucietta Gamba, who would certainly have played the role of Elena.<sup>14</sup> Yet Gamba was no ordinary Venetian opera star. She was remarkably well-paid by the standards of the time, even better than the Roman Girolama (singers brought to Venice from other cities were as a rule better compensated than native singers).<sup>15</sup> Nevertheless, we have no record of her appearing on the Venetian stage at any other point during her life. Indeed, her primary fame seems to have derived from her services in a different arena.

Giovanni Battista Busenello, the librettist of *L'Incoronazione di Poppea*, discusses Gamba in a collection of poems on Venetian prostitutes, in which he describes her as "quella puta che canta", or "that whore who sings", and depicts her as specializing in some form of anal fetishism, the precise nature

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<sup>14</sup> Beth Glixon and Jonathan Glixon, *Inventing the Business of Opera: The Impresario and his World in Seventeenth-Century Venice* (Oxford: Oxford University Press, 2006), 203.

<sup>15</sup> *Ibid.*, 201.

of which remains obscure. There may also be some suggestion that she suffered from a venereal disease. He writes:

Lucietta Vidimana  
Has such a fart  
That she makes every dick large  
Not in a healthy way  
But thanks to a rare drip  
And secret that is expensive to cure.  
She would like to be a temptress  
And if I did not warn them  
It would happen to them what happens to those whom she curses.  
And yet it is a well-known thing  
That these also run around the house for three days  
And then return to the arse of those who made them.<sup>16</sup>

In her book, *Helen of Troy: Goddess, Princess, Whore*, Bettany Hughes has argued that one of the pervasive tropes in representations of Helen from antiquity onward was that she was implicated in her own abductions: that her beauty and sensuousness were a mark of moral failing, and the desire she kindled in others a function of her own voracious sensuality. In casting Gamba in the role of Elena, the creators of the opera were capitalizing on this image of Helen as a whore.

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<sup>16</sup> The poem appears in two sources: 'Rollo delle Puttane' in I-Vnm MS ital. ix cdlviii (=7032); and 'stanze fatte contro certe dame' in I- MS Cicogna 1083. Both versions are reproduced in Beth Lise Glixon, "Private Lives of Public Women," *Music and Letters* 76, no. 4 (1995): 523n83, and translated there by Giulio Ongaro. The first reads: "Lucietta Videmana / la ghà un [Coreso?] tal / che fa deventar grosso ogni cotal / non con regola sana / ma per virtù d'un scolamento raro, / secreto, ch'à guarirlo costa caro. / La vorasse esser [ostriga?] / e sì nò li avvertisse / ch instravien com'a' quei, che maledisse. / E pur l'è [cos]'antiga / per ch'anca questa l[e] va tre di' per Cà / e pò le torna in cul a chi le fà." And the second: "Lucietta Vidimana / la gha un secreto tal / che la fa venir grosso ogni cotal / non con regola sana / ma per virtù d'un scolamento raro / secreto, che a guarirlo costa caro. / La vorasse esser striga / e sì non avvertisse / che gh'intravien, come a chi maledisse / e pur l'è cosa antiga / che anca queste le va tre di per cà / e po' le torna in culo a chi le fà." For more on Lucietta Gamba, see B. Glixon, "Private Lives," 522-524.

Beth and Jonathan Glixon have cautiously conjectured that, "[Gamba's] appearance on stage could have been viewed as an exciting curiosity."<sup>17</sup> Gamba's contract with the impresario Marco Faustini was negotiated by one Michiel Morosini, who the Glixons suggest must have been Gamba's protector. Interestingly enough, the dedicatee of Nicolò Minato's libretto, which was commissioned by Faustini, was an Angelo Morosini. Libretti during this time were usually dedicated to a patron connected with the project. What emerges from this network of connections is a suggestion that the Morosini family had a deep involvement in the 1659 production of *Elena*, which may have included financial underwriting as well as the advancement of the mistress of one of the members of the family into the title role.

Overall, the creation of *Elena* appears to have happened on a very compressed schedule. On 27 September 1659, Minato wrote to Marco Faustini that he was withdrawing to a country villa to complete the libretto.<sup>18</sup> By January 1660 we hear of performances underway. During the intervening three-and-a-half months, the libretto and score were completed, the libretto printed, the opera rehearsed, and performances commenced. Box office receipt records for the production do not survive, but a letter from 1660 attests to low ticket sales.<sup>19</sup>

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<sup>17</sup> Glixon and Glixon, *Inventing the Business of Opera*, 201.

<sup>18</sup> Letter from Minato to Faustini, 27 September 1659, ASV, SGSM, b. 101, f. n., cited in Glixon and Glixon, *Inventing the Business of Opera*, 118n.

<sup>19</sup> Letter of Carlo Andrea Coradini, 24 Jan. 1660, ASV, SGSM, b. 101, unnumbered, cited in Glixon and Glixon, *Inventing the Business of Opera*, 74 and 56n.

## The Libretto

The libretto, by Count Nicolò Minato, was based on a scenario by the late Giovanni Faustini. Faustini had been the first professional librettist in Venice. Supported by a steady flow of contracts from his brother, the impresario Marco Faustini, Giovanni managed to produce a backlog of complete libretti, fragments, and scenarios, before his death in 1651. After Giovanni's death, Marco busily advocated for the dissemination of his brother's works, commissioning and producing operas based on his libretti. In the case of *Elena*, Marco, serving as impresario at S. Cassiano, seems to have approached a number of librettists with the idea of writing a libretto based on Giovanni's scenario. According to Minato's preface, all of these librettists declined, though he himself could not find it in his heart to refuse such an honor. The completed libretto bears the imprint of a number of distinctive Faustinian traits. The organization of the opera around two romantic couples, who come together through struggles over the course of the opera, was Faustini's established convention.<sup>20</sup> Thematically, moreover, *Elena* is closely related to Faustini's 1651 *La Calisto*. The earlier opera deals with Jove's seduction of the nymph Calisto, by disguising himself as Diana, to whom she is devoted. The two enjoy sweet kisses together, and Calisto spends a good part of the opera telling everyone she meets what a great time she had with Diana in the bushes. The similarities with *Elena*, in which Menelao woos Elena by exploiting a female disguise, are striking.

The model for the libretto seems to have been the *commedia dell'arte* spoofs of Classical models. In addition to their more famous repertory of

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<sup>20</sup> Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 173.

improvised comedies on established scenarios, the *commedia dell'arte* troupes regularly presented performances in other genres as well, including the *commedia erudita*,<sup>21</sup> other written comedies, and parodies of classical tragedies and histories.<sup>22</sup> Faustini seems to have modeled his scenario for *Elena* on this latter practice of spoofing the classics.

Minato's style in this libretto is relaxed and informal, embodying a quality of *naturalezza* that he cultivated actively following his unsuccessful efforts in *Orimonte* (1650), which he disavowed as being too rigid.<sup>23</sup> His attraction to the comic scenario of Faustini is perhaps no coincidence. Later in his career, Minato was to write libretti for Vienna in which the comic element was clearly dominant.<sup>24</sup>

## Synopsis<sup>25</sup>

### **Prologue**

In a time of peace on Earth, Discordia (Discord) plots to let loose her poisonous arrows in heaven. Impersonating Pace (Peace) and seated on her throne, Discordia is approached by Venere (Venus), Pallade (Athena) and

<sup>21</sup> A written dramatic form originating in Italy in the sixteenth century, elevated in tone and diction, and drawing substantially on the classical models of Terence and Plautus. See Donald Beecher, ed., *Renaissance Comedy*, vol. 1, *The Italian Masters* (Toronto: University of Toronto Press, 2008), 1-36.

<sup>22</sup> On these spoofs, see Kenneth McKee, "Foreword," in *Scenarios of the Commedia dell'Arte: Flaminio Scala's Il Teatro delle favole rappresentative*, trans. Henry F. Salerno (New York: New York University Press, 1967), xvi. For satires of French tragedies by the Italian *commedia dell'arte* troupes in Paris, see Virginia Scott, *The Commedia dell'Arte in Paris, 1644-1697* (Charlottesville: University Press of Virginia, 1990), 201-202.

<sup>23</sup> In the preface to the libretto of *Xerse*, Minato's next libretto after *Orimonte*, the author writes, "...havrei saputo adoprare frasi più sollevate, discorsi più allongati, figure, traslati, & altre freggi da me conosciuti per essenziali in altra forma di componimenti, ma... in questo a bello studio abbandonati: come che dall'esser stati usati ho veduto talvolta indebolirsi la forza delli affetti, e la naturalezza della rappresentatione, che vuol essere con frase più familiare, essendo che in queste compositioni non si scrive per l'ingegno, ma per l'udito." Quoted in Pirrotta, "Note su Minato," in *L'opera italiana a Vienna prima di Metastasio* (Florence: L. S. Olschki, 1990), 140.

<sup>24</sup> *Ibid.*, 145-147.

<sup>25</sup> The numbering of scenes is not perfectly consistent among the sources. The scene numbers used in this synopsis follow those in the manuscript score. See discussion in Ch. 3, below.

Giunone (Juno). In anticipation of the coming union of Elena and Menelao, Venere implores the blessings of Peace for the couple. Giunone, acknowledging that her husband (Jove) is Elena's (Helen's) father, magnanimously forgives his philandering, and the three goddesses bestow their own characteristic blessings on the couple. Professing support for their wishes, Discordia offers the goddesses a golden apple. With great admiration of the fruit's beauty and splendor, they read the writing inscribed on it: "Let this apple be given to the most beautiful woman." Each believing herself the rightful owner, the goddesses quarrel over the fruit as Discord looks on with satisfaction. Angry, Giunone and Pallade lash out at Venere, revoking their blessings from Elena (Pallade specifically rescinds the blessing of virtue – an action whose consequences motivate this comedy). Giunone declares that Teseo will abduct Elena. Fighting on behalf of her protégée, Venere responds that he will not have her as his wife. Pallade promises that Elena's abductions will be renewed at a later date. Venere vows to rescue Elena from these curses. As the quarrel over the golden apple intensifies, Verità (Truth) and Pace arrive on scene. They strip Discordia of her disguise, cast her from the throne, and enchain her as a prisoner.

## **Act I**

Act I opens on the shores of Sparta, with a send-off party for Teseo (Theseus) and Peritoo (Pirithous), who are embarking on a trip to abduct Elena. The festivities are overseen by Nettuno (Neptune, Teseo's father), as well as a celestial chorus (I/1). Meanwhile in Laconia, we are introduced to Menelao (Menelaus), who has disguised himself as an Amazon woman wrestler, with the hope of getting close to Elena (I/3). Menelao and his

servant Diomede meet Iro, court jester to King Tindaro (Tyndareus), who introduces them to the king, who is the putative father of Elena (I/4).<sup>26</sup> Diomede offers the graceful Amazon, whom he claims to have bought from the pirates who abducted her, to the king as a gift. The king agrees to install the Amazon Elisa as his daughter's wrestling instructor (I/5). King Tindaro is overcome by his passionate love for the Amazon Elisa (I/6), and Iro sings a comic aria at his expense (I/7). We are introduced to Elena, who sings lustily of her longing for the pleasures of love (I/8). The servant Euripilo arrives with Menelao in tow. Elena is struck by the Amazon's fiery beauty, and flirts outrageously with her new instructor (I/9). Tensions increase as the two wrestle. Teseo and Peritoo arrive on scene to abduct Elena, and Peritoo falls in love with the disguised Menelao, so they abduct him as well (I/10). When Tindaro learns of the abduction, he dispatches Iro as a spy to discover the whereabouts of the abductors (I/12). Disguised as a madman, Iro finds the trail of Teseo and Peritoo. He is joined by Euripilo and Diomede, also servants of King Tindaro, who instruct him to pursue Teseo and Peritoo to Tegea (I/15). The act finale tracks Iro, who is being pursued by two bears, who in their turn are pursued by hunters. The act closes as the hunters and bears dance (I/16).

## Act II

The act opens in Tegea, where Teseo and Peritoo present themselves to King Creonte, who agrees to shelter them (II/1). The king's son, Menesteo, falls madly in love with Elena (II/2), who meanwhile has begun to think kindly on the attentions of Teseo, much to the dismay of Menelao

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<sup>26</sup> Her true father, as we learn in I/1, is Giove.



(II/3). We are introduced to Ippolita (Hippolyta), the Amazon wife of Teseo. Disguised as a man, and accompanied by her servant Eurite (also disguised as a man), Ippolita is searching for her lost husband (I/5). Meanwhile, Peritoo is making his application to Menelao, who pretends to return Peritoo's affections (II/6). Menesteo tries his best to win Elena, but she rebuffs him. When Teseo makes his case, she is more sympathetic, and tells him to pray to Cupid that she may learn to love him (II/9). The thwarted Menesteo resolves to murder Teseo, with the help of his comrade Antiloco. The plotting is overheard by Ippolita, who vows to protect her beloved (II/11). Meanwhile, Menelao grows desperate and decides to take matters into his own hands. Feigning sleep, he confesses his true identity to Elena and tells her of his love. Thinking the sleeping Amazon is flirting with her again, Elena awakens Menelao, who now reveals himself fully. Elena tells him to have hope, and prays to Cupid to resolve the question of whom she should love (II/14). Castore (Castor) and Polluce (Pollux), returning from battle, come across Iro, who tells them of their sister's abduction. The twins swear vengeance, and set off for battle. This strikes them as a good occasion to free the slaves who are with them. The freed slaves dance for joy (II/16).

### **Act III**

Elena has discovered that she loves Menelao. Finding him alone, she reveals her love. Deciding that they must quickly flee their captors, the two pause to sing a ravishing duet (III/1). Teseo arrives on scene. Exhausted from his arduous pursuit of Elena, he falls asleep (I/2). Ippolita watches him from a hiding place, as Menesteo and Antiloco arrive to work their

mischievous (III/3-4). When Menesteo attempts to attack the sleeping Teseo, Ippolita stabs him. Menesteo and Antiloco quickly flee, as Teseo awakens. Not recognizing the disguised Ippolita, Teseo believes it is “he” who has attempted to hurt him, and challenges him to a duel. Finally recognizing his own wife, Teseo reviles her, sending her away scornfully (III/4). King Creonte overhears Menesteo and Antiloco discussing their thwarted assassination attempt. Revealing himself, he punishes their misdeed by vowing to submit them to the law (III/10). There follows a comic scene in which Elena pretends to vow her love to Teseo, to the dismay of Menelao, who looks on (III/11). Peritoo sounds the alarm, having spotted the arrival of Castore and Polluce. Teseo and Peritoo set off to protect their pledged loves (III/12). Left alone, Menelao tells Elena he is plagued by the fear that she will be abducted from him (III/13). Castore and Polluce arrive on scene, and swiftly rescue Elena and Menelao (III/15). Peritoo and Teseo arrive and challenge the brothers to arms (III/16). Ippolita shows up and announces that she, more than anyone, has reason to punish Teseo (III/17). In the finale, it all comes out: Teseo explains that the disguised Ippolita is the person who attempted to murder him while he slept. Creonte now reveals his bit: Turning Menesteo and Antiloco over to Teseo, he reveals them as the plotters. Menesteo confesses that it was love of Elena that made him attempt to murder Teseo, and that Ippolita in fact defended him. Teseo is now overcome by Ippolita’s love and faithfulness. Vanquished, he declares his undying love for her, asking that she punish him by killing him. Moved, Ippolita forgives her errant husband, and the two are reconciled. Teseo begs Castore and Polluce for forgiveness (which is readily given), and in his happiness, pardons Menesteo and Antiloco. Elena finally reveals the

true identity of Menelao, the nature of his plot, and the fact that she returns his love. Menelao prays Castore and Polluce to forgive his boldness, which they do. Everyone, it seems, is happy – except Peritoo, who complains that love has scorned him. The opera closes with a quartet sung by the two happy couples, rejoicing that love and fortune are no longer enemies to them (III/18). The audience, of course, would have been aware that the happiness of Elena and Menelao, at least, would be somewhat short-lived. Nonetheless, this hint of irony does nothing to undercut the effect of the opera's blissful conclusion.

### Dance

Dances are indicated in the score of *Elena* at the ends of Acts 1 and 2, although the music for the *balli* is not provided. The dance at the close of Act 1, Scene 16 is a richly costumed affair. The score indicates, “segue il Ballo con gl’Orsi” (“here follows the dance with the bears”) while the libretto is more specific: “Li cacciatori prendono gl’Orsi, et ballano” (“The hunters take the bears, and dance”). The score gives no indication of a dance at the end of Act II, Scene 15, though the libretto indicates, “Li Schiavi liberati, per allegrezza fanno un ballo” (“The freed slaves dance for joy”). It is worth noting that the dance master for *Elena*, Agostino Ramaccini, was paid 250 ducats – the highest salary that had ever been paid a dance master in the Venetian theaters.<sup>27</sup> Although the Glixons have noted that this may have been a result of a general trend toward higher costs for all aspects of operatic productions, it seems likely that the dances in *Elena* would have been particularly sumptuous, and may have employed a larger-

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<sup>27</sup> Glixon and Glixon, *Inventing the Business of Opera*, 220.

than-usual number of dancers.<sup>28</sup> Moreover, given the substantial dance budget for this opera, we can surmise that the dance of liberated slaves would indeed have taken place.

Both of the dances in *Elena* are typical of Venetian opera *balli*. Dances of hunters and wild animals were a stock *ballo* type, and dances with bears have a particularly distinguished history, appearing in no fewer than seven separate operas.<sup>29</sup> It is almost certain that the bears in *Elena* were played by humans in costume; they are meant to follow Iro around without actually attacking him – a choreographic assignment probably beyond the talents of the average bear. But it was not unheard of for large animals to appear on the Venetian stage: the 1684 production of *Licinio imperatore* at the Teatro S. Giovanni Gristostomo included two camels that had been captured in Vienna during a Turkish invasion.<sup>30</sup>

### Scenery and Machines

The prefatory materials to the printed libretto provide the following list of scenes (Table 1.1):

#### **Table 1.1: Scene Descriptions**

The Realm of Peace in the Prologue  
 Shore of the Sea of Laconia in Sparta  
 Realm of Tindaro  
 Amphitheater outside the city  
 Forest

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<sup>28</sup> “While it is possible that this growth reflects an increase in the number of dancers, it seems likely that this was part of the general trend for higher fees in all areas of opera production at this time.” Ibid., 220.

<sup>29</sup> Alm, *Catalog*, 992. On the dance of the bears in Cavalli’s and Faustini’s *La Calisto*, see Wendy Heller, “Dancing desire on the Venetian stage,” *Cambridge Opera Journal* 15, no. 3 (2003): 291-2.

<sup>30</sup> *Mercuri*, I-Vnm Cod. It. VI 460 (=12104), 25 December 1683. Cited in Irene Alm, “Winged Feet and Mute Eloquence: Dance in Seventeenth-Century Venetian Opera,” ed. Wendy Heller and Rebecca Harris-Warrick, *Cambridge Opera Journal* 15, no. 3 (2003): 245n.

Table 1.1, continued

Courtyard of the halls of the Royal Palace of Tegea  
Courtyard  
Shore of the Sea of Tegea  
Delightful Royal Forest  
Realm of Creonte

Although several of these locations appear, on the surface, to be quite similar (two palaces, two shores, two forests), contemporary evidence suggests most productions of Venetian operas would have used two separate sets, or at the very least, different backdrops.<sup>31</sup>

The machines for the production were most likely provided by Francesco Santurini, who would have found in the opera ample opportunities to ply his craft.<sup>32</sup> The two seaside scenes in Sparta and Tegea are clear occasions for scenic display. Machines depicting ocean waves were one of the standard subtypes of water machines, and certainly would have been used in both of these scenes.<sup>33</sup> Depicting Nettuno's farewell to Teseo and Peritoo on the shores of Sparta, Act I, Scene 1 would likely have been an occasion for additional effects as well. Scenes with gods and goddesses frequently made use of machines that demonstrated the other-worldliness of these exalted figures. A device known to have been used in representations of Neptune is a machine depicting two sea creatures (dolphins in one case, seahorses in another) pulling a seashell that carries the god.<sup>34</sup> Other possible opportunities for machines include the two courtyard scenes, which may have made use of fountain machines, which were common.

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<sup>31</sup> Glixon and Glixon, *Inventing the Business of Opera*, 245-246. For a broader treatment of staging in Venetian opera, see *ibid.*, 227-276.

<sup>32</sup> *Ibid.*, 330n.

<sup>33</sup> An engraving of Giacomo Torelli's "Uninhabited Island" set for *Bellerofonte* demonstrates what an ocean machine would have looked like. *Apparati scenici* (Special Collections Library, University of Michigan). Reproduced in Glixon and Glixon, *Inventing the Business of Opera*, 234.

<sup>34</sup> *Ibid.*, 247.

## Cast

A cast list with character descriptions is provided in the prefatory materials to the printed libretto. The list is reproduced in Table 1.2, along with the characters' original clefs. All of the descriptive material is translated directly from the printed libretto:

### **Table 1.2: List of Characters**

For the Prologue<sup>35</sup>: Discordia [Discord] disguised as Pace [Peace] (c1)<sup>§</sup>

Venere [Venus] (c1)

Giunone [Juno] (c1)

Pallade [Pallas Athena] (c1)

Pace [Peace] (c1)<sup>§</sup>

Verità [Truth] (c1)<sup>§</sup>

Amore [Love/Cupid] (silent)

Abbondanza [Abundance] (silent)

Two Furies (silent)

Tindaro [Tyndareus], King of Sparta (F)

Elena [Helen], his daughter (c1)

Menelao [Menelaus], Prince in woman's clothing, admirer of Elena (c1)<sup>§</sup>

Teseo [Theseus] (c4/c1)\*

Peritoo [Pirithous] (c3)<sup>§</sup>

Ippolita [Hippolyta], Amazon princess, dressed as a man (c1)

Eurite, Amazon, her lady-in-waiting, dressed as a man (c1)

[Astianassa]<sup>36</sup>, Elena's lady-in-waiting (c1)

Diomede, servant of Menelao, dressed as an Armenian merchant (c4)

Euripilo, confidant of Tindaro (c3)<sup>§</sup>

Iro, court buffoon (c4)

Creonte [Creon], King of Tegea (c4)

Menesteo, his son (c1)<sup>§</sup>

Antiloco, confidant of Menesteo (c4/F)\*

Castore [Castor] (c1)<sup>§</sup> and Polluce [Pollux] (c1)<sup>§</sup>, brothers of Elena

Nettuno [Neptune] (F)

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<sup>35</sup> The printed cast list in the libretto naturally includes the characters for the version of the prologue presented in the libretto, which corresponds to the version preserved in the score.

<sup>36</sup> This character is named Erginda in the printed libretto, but Astianassa in the MS score.

Table 1.2, continued

Chorus of sea-blue deities (c1, c3, c4)

Chorus of Argonauts (c1, c1, F)

Chorus of hunters (c3, c4, c4, F)

Chorus of slaves (silent)

\* Role notated in more than one clef (see Ch. 3: On the Edition).

§ Castrato role

The Glixons have compiled a list of singers and other staff for the opera, based on Marco Faustini's receipt book (ASV, SGSM, b. 118). A list of the singers for this production is provided below.<sup>37</sup> The same receipt book also gives information on salaries, of which the salaries for the principal singers are presented in the Glixons' study, and reproduced in Table 1.3.

**Table 1.3: Singers in the 1659 Production**<sup>38</sup>

Lucietta Gamba (prima donna, 677 ducats)  
Elena Passarelli (seconda donna, 362 ducats)  
Anna Caterina Venturi (terza donna, 180 ducats)  
Giovanni Cappello (primo uomo, 361 ducats)  
Niccolò Constantino  
Domenico Sciarra  
Carlo Vittorio Rotari  
Giuseppe Ghini  
Michel Angelo Amadore  
Alessandro Collacioppi  
Giovanni Battista Maggi  
Francesco Galli

From this information, it is possible to figure out to some extent which singers would have played which characters. Lucietta Gamba, as we have

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<sup>37</sup> Glixon and Glixon, *Inventing the Business of Opera*, 330.

<sup>38</sup> Ibid., 203 and 201n.

already noted, played Elena. And the Roman castrato Giovanni Cappello<sup>39</sup> would have played Menelao. The seconda donna, Anna Caterina Venturi, was an accomplished singer in her own right.<sup>40</sup> She would certainly have played the role of Ippolita, which is musically as substantial a role as Elena.

One of the most noteworthy features of this list is that it includes only three women in a cast of twelve singers. It is possible that the third woman, Anna Caterina Venturi, would have doubled as the two remaining female characters, Astianassa and Eurite, who never appear on stage together. This possibility is reinforced by the similarity in the vocal writing for these two characters, both of which are quite high soprano roles with extensive fioritura.<sup>41</sup> Moreover, the discrepancy between the number of characters in Acts I-III (15) and the number of singers (12) indicates that some of the singers must have played more than one role. And although the final scene calls for all of the characters to arrive on stage, the effect would be achieved without every single character being present (Nettuno, for one, might have had a prior engagement).

Another conclusion that can be drawn from the roster of singers relates to the prologue. The version of the prologue preserved in the manuscript score includes six sopranos. The presence of only three female singers in the cast may reinforce an argument that a second prologue (now lost), with its cast of three singers (plus the silent Gelosia) would have been a more likely candidate for performance. If the prologue in the surviving manuscript was in fact performed, we can conclude that the roles of Venere,

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<sup>39</sup> On Cappello, see *ibid.*, 206.

<sup>40</sup> On Passarelli, see *ibid.*, 192. See also Lorenzo Bianconi and Thomas Walker, "Production, Consumption and Political Function of Seventeenth-Century Opera," *Early Music History* IV (1984): 222.

<sup>41</sup> Compare Eurite's aria in II/8 (mm. 102-157), with Astianassa's exclamation in I/10 (mm. 74-77) and subsequent aria (mm. 84-108).



Giunone and Pallade would have been divvied up in some fashion among the three female singers, and that the roles of the abstract attributes, Discordia, Pace and Verità would have been sung by Giovanni Cappello and two other castrati.

Castrati, of course, were of paramount importance in Venetian opera. With its clarity and force of tone, and tremendous breath control, the soprano castrato voice was considered apt for heroic roles, such as Menelao. The flip-side of this heroic quality, however, is its similarity in range to the female soprano voice, which is exploited in this opera in the device of Menelao's disguise. This ambiguity inherent in the castrato voice is, in a sense, what makes the comedy of *Elena* possible. But heroic roles were not the only roles for castrati. In Venetian opera all of the male roles noted in c1 and c3 clefs would typically have been sung by castrati. In *Elena*, Menelao, Teseo (part of the time – see Chapter 4), Peritoo, Euripilo, and Menesteeo, as well as Castore and Polluce, were all castrato roles. The 'natural' male voices in the opera are Teseo (part of the time – again, see Chapter 4), Creonte, Nettuno, Tindaro, Iro and Antiloco. Of these, Creonte, Nettuno and Tindaro are all patriarchs – a character type typically associated with the deeper range of the male chest voice. Iro, the comic servant, is a tenor; this, likewise, is the standard voice designation of this stock character type. For more on voice types and characterization in *Elena*, see Chapter 4.

As a first study and edition of Cavalli's *Elena*, the present dissertation paves the way for subsequent work, some of which is undoubtedly already

underway.<sup>42</sup> On the musicological side, a number of avenues for research present themselves. Clearly, a critical edition of the work is called for, and it is my hope that the present edition will serve as the basis for such an undertaking. Moreover, scholars of the representation of gender and sexuality in Italian baroque opera will find in *Elena* ample material of interest. Finally, my greatest desire in producing this dissertation would be for the opera to be performed in one of the world's major houses, by a company disposed to perform it stylishly, in a production as provocative and eyebrow-raising as the original.

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<sup>42</sup> Reba Wissner, *Of Gods, Myths, and Mortals: Francesco Cavalli's L'Elena (1659)* (Ph.D. diss., Brandeis University, in progress).

## CHAPTER 1: COMEDY

The act of assigning a work to a genre is a theoretically complex one. Genres are grounded in agreements between authors and audiences – the web of conventions by which a work’s membership in a specific genre may be recognized.<sup>43</sup> Thus, in assigning a work to a genre, one must argue not only that the work has the traits ascribed to the genre, but that it would have been recognized belonging to the genre by its audience. Assigning *Elena* to the genre, *comic opera*, is complicated by the fact that comic opera was only coming into being at this time and, at least with respect to Venice, adequate study of the repertory has not yet been undertaken. Piero Weiss, in his article on *opera buffa* in the *New Grove Dictionary of Music and Musicians*, argues that comic opera had no conventions of its own during the seventeenth century.<sup>44</sup> I suspect that once a thorough study of the repertory of Venetian comic operas is completed, their attendant conventions will be clarified. For the purposes of the present study, however, when I argue that *Elena* belongs to the genre *comic opera*, I mean to say that this *opera* would have been recognized as *a comedy*, by contemporary audiences familiar with the conventions of theatrical comedy.

I use the term “comic opera” both according to the common-sense definition advanced in the *New Grove Dictionary*, of “a musico-dramatic

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<sup>43</sup> On the theory of genre, see Frow, *Genre* (London: Routledge, 2006); see also Garin Dowd, “Introduction,” in *Genre Matters*, ed. Lesley Stevenson and Jeremy Stong (Bristol: Intellect Books, 2006), 11-28.

<sup>44</sup> “A small number of comic operas were produced in the 17<sup>th</sup> century, although no great need for them can have been felt at a time when ‘serious’ operas were liberally interlaced with comic episodes. Comic opera had no conventions of its own at this time but on the whole tended to be modeled on the (spoken) *commedia erudita*.” *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., s.v. “Opera buffa” (by Piero Weiss et al.).

work of a light or amusing nature”<sup>45</sup>, and in the more specific sense of an opera embodying the defining traits of theatrical comedy, as presented in the Oxford English Dictionary: “A stage-play of a light and amusing character, with a happy conclusion to its plot.”<sup>46</sup> The defining characteristics of theatrical comedy are thus its character (light and amusing) and its ending (happy). This chapter will examine *Elena*’s status as comedy in light of both of these principles.<sup>47</sup>

In the section on comic opera before 1700 of the article on *opera buffa* in the *New Grove Dictionary of Music and Musicians*, Piero Weiss identifies traditions of comic opera in Florence, Rome, and Naples, but makes no mention of Venice.<sup>48</sup> By the same token, Ellen Rosand’s *Opera in Seventeenth-Century Venice: The Creation of a Genre*, by far the most influential text on Venetian *seicento* opera, makes no mention of comic opera as such. Earlier in the twentieth century, by contrast, the presence of a tradition of comic opera in Venice in the seventeenth century was widely recognized. Helmuth Wolff devoted a substantial section of his book, *Die Venezianische Oper in der zweiten Hälfte des 17. Jahrhunderts* to comic opera, identifying as comic operas works by Pietro Andrea Ziani and his nephew Marc Antonio Ziani, as well as Carlo

<sup>45</sup> *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition, s. v. “Comic opera.”

<sup>46</sup> *Oxford English Dictionary*, 2<sup>nd</sup> edition, s. v. “Comedy.” For a more extensive study on comedy, see Andrew Scott, *Comedy* (New York: Routledge, 2005).

<sup>47</sup> It bears mentioning that the published generic subtitle of a libretto does not necessarily bear a relation to the critical categorization of the opera. *Elena*, like most Venetian opera librettos, holds the generic subtitle, *dramma per musica*, which means, simply “a play for music,” and gives no indication of the mode of the work – tragic, comic or otherwise. On the development of *dramma per musica*, see Ellen Rosand, *Opera in Seventeenth-Century Venice*, 34–65.

<sup>48</sup> The Roman comedies of Rospigliosi, *Dal male il bene*, with music by Virgilio Mazzocchi and Marco Marazzoli, and *Chi soffre speri*, with music by Antonio Maria Abbatini and Marco Marazzoli, are hailed as the most significant exponents of the genre. *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., s.v. “Opera buffa” (by Piero Weiss et al.).

Pallavicini.<sup>49</sup> Nino Pirrotta called for a systematic comparison of *seicento* Venetian opera libretti with the scenarios of the *commedia dell'arte*,<sup>50</sup> and William Holmes heralded the ostensibly Venetian *Orontea* of Cesti as a the first true comic opera.<sup>51</sup>

The story of how this tradition of Venetian comic opera came to be forgotten is the result, in part, of the curious historiography of the libretto of *Orontea*. In 1955, Nino Pirrotta observed that Cesti's *Orontea*, which was believed to have been premiered at the Teatro SS Apostoli in Venice in 1649, was one of the earliest "true" comic operas.<sup>52</sup> William C. Holmes pointed out that in 1681, an aging Christoforo Ivanovich recalled how the rise of opera in Venice had practically put the *commedia dell'arte* troupes out of work.<sup>53</sup> Holmes saw in this a connection with operas such as *Orontea*, obliquely suggesting that the Venetian audience's appetite for comedy was being satisfied in the opera houses.

In the wake of Thomas Walker's discovery that the famous *Orontea* of Cesti was written for Innsbruck in 1656, and that the 1649 Venetian *Orontea* on the same libretto was by the relatively minor composer Francesco Lucio<sup>54</sup>, scholarly interest in the significance of this libretto to the history of

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<sup>49</sup> Pietro Andrea Ziani (*Annibale in Capua* (1661), *L'Amore guerriero* (1663), *La Semiramide* (1671), and *Il Candaule* (1679)), Marc Antonio Ziani (*Damira Placata* (1680), *Alcibiade* (1680), and *La Flora* (1680)), Carlo Pallavicini (*Messalina* (1680), *Vespasiano* (1678), and *Le Amazzoni nelle isole fortunate* (for Piazzola, 1679). Helmuth Christian Wolff, *Die Venezianische Oper in der zweiten Hälfte des 17. Jahrhunderts: Ein Beitrag zur Geschichte der Musik und Theaters im Zeitalter des Barock* (Berlin: O. Elsner, 1937).

<sup>50</sup> No such study has yet been undertaken. See Pirrotta, "'Commedia dell'Arte' and Opera," *The Musical Quarterly* 41, no. 3 (July 1955): 322-323.

<sup>51</sup> William C. Holmes, "Comedy – Opera – Comic Opera," in *Analecta musicologica: Veröffentlichungen der musikgeschichtlichen Abteilung des deutschen Historischen Instituts in Rom* V (1968): 96.

<sup>52</sup> Pirrotta, "'Commedia dell'Arte' and Opera," 321.

<sup>53</sup> William C. Holmes, "Giacinto Andrea Cicognini's and Antonio Cesti's *Orontea* (1649)," in *New Looks at Italian Opera: Essays in Honor of Donald J. Grout*, ed. William Austin (Ithaca: Cornell University Press, 1968), 109-110; Cristoforo Ivanovich, *Memorie teatrali di Venezia* (Lucca: Libreria musicale italiana, 1992).

<sup>54</sup> On Walker's correction of the attribution, and on the original Venetian *Orontea*, see Walker, "'Ubi Lucius,'" CXL.

Venetian opera waned. Yet set by five composers, and printed twenty-three times, Andrea Cicognini's *Orontea* was one of the most popular libretti of the mid-seventeenth century.<sup>55</sup> The centrality of this comic libretto, written for and premiered in Venice, invites us to ask whether *Orontea* may be part of a larger tradition of comic opera in seventeenth-century Venice.

### Cicognini's *Orontea*

In addition to earning success as a composer of operatic libretti, Giacinto Andrea Cicognini (1606-1651) was famous as an author of plays for the spoken theater, including numerous comedies.<sup>56</sup> Indeed, a flair for comedy is central to his style, even in works whose prevailing character is more serious. In 1649, the year of the premiere of *Orontea*, Cicognini also wrote *Giasone* (music by Cavalli), perhaps the most popular opera of the entire century.<sup>57</sup> Yet despite the popularity of *Giasone* among its contemporaries, critics like Crescimbeni later in the century railed against the bastard incursions of comedic features within the ostensibly tragic work.<sup>58</sup>

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<sup>55</sup> Settings by Francesco Lucio (Venice, 1649), Francesco Cirillo (Naples, 1654?), Antonio Cesti (Innsbruck, 1656), Filippo Vismarri (Vienna, 1660), and Paolo Lorenzani (Chantilly, 1687). Cited in Jennifer Williams Brown, "'Innsbruck, ich muss dich lassen': Cesti, *Orontea*, and the Gelone problem," *Cambridge Opera Journal* 12, no. 3 (2000): 180n.

<sup>56</sup> *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Cicognini, Giacinto Andrea" (by Beth Glixon). See also William C. Holmes, "Giacinto Andrea Cicognini's and Antonio Cesti's *Orontea* (1649)," 117.

<sup>57</sup> "[*Giasone*] was probably the most frequently performed opera of the seventeenth century. In addition to records of performances throughout Italy provided by librettos published between 1649 and 1690... its popularity is attested by the survival of at least nine manuscript scores dispersed in various European libraries—far more than for any other seventeenth-century opera." Rosand, *Opera in Seventeenth-Century Venice*, 275n-276n.

<sup>58</sup> "Since to stimulate to a greater degree with novelty the jaded taste of the spectators, equally nauseated by the vileness of comic things and the seriousness of tragic ones, the inventor of drama [(Cicognini)] united them, mixing kings and heroes and other illustrious personages with buffoons and servants and the lowest men with unheard of monstrosity." Giovanni Maria Crescimbeni, *La bellezza della volgar poesia* (Rome: Buagni, 1700), 106-107. Translated in Rosand, *Opera in Seventeenth-Century Venice*, 275.

Whatever the objections of his Classically-minded detractors, however, Cicognini's style both reflected and influenced mid-century taste.

In *Oronthea*, Cicognini distills the comedic element of *Giasone*, moving it from the wings to center stage. The plot of *Oronthea* focuses on the path from proud celibacy to love and marriage by Oronthea, Queen of Egypt. Despite her averred disdain for tender emotions, Oronthea falls in love with Alidoro, a common painter. Alidoro at first graciously returns the queen's affections. Then, led astray by a general weakness of character, aided by the attentions of the coquettish Silandra and earnest Giacinta (who spends most of the opera disguised as a man), Alidoro comes to rebuff his royal patroness. Meanwhile, Giacinta (whose male disguise comes at the request of Princess Arnea of Phoenicia, who has sent Giacinta to murder Alidoro), becomes the reluctant object of the lusty attentions of Alidoro's aged mother, Aristeia. Following a few additional complications, all is set aright by the revelation that Alidoro is in fact noble by birth – thereby allowing him to be married to Oronthea without any transgression of decorum. Each character naturally finds his or her rightful place in the restored order, with Silandra returning to her original beau, and the thwarted old crone resuming a more appropriate, celibate posture.

The status of *Oronthea* as a member of the genre comic opera is secured by the paradigmatic comic ending – with its happy (and somewhat contrived) resolution to the confusion of the plot, and restoration of social order<sup>59</sup> – and by the fact that the central action, and at least one of the central characters, is comic. The gorgeous Alidoro, easily seducing and easily

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<sup>59</sup> On the requirements and conventions of the comic ending in this period, see Zvi Jagendorf, *The Happy Ending of Comedy: Jonson, Molière, and Shakespeare* (Newark: University of Delaware Press, 1984), 11-43.

seduced, is the character whose comical flaw spins out the comical action at the heart of this libretto. Orontea's passionate reaction, and Alidoro's love-struck swarm of suitors of both sexes, both follow from this basic premise.

Indeed, gender confusion is at the heart of the comedy of *Orontea*.<sup>60</sup> And it comes in two different forms. The more obvious of these is embodied in the amorous Aristeia, whose fawning attentions to the disguised Giacinta exemplify one of the standard comic scene types in Venetian opera. Cross-gender disguise is exploited extensively in this repertory, along with the obvious comic implications of misplaced erotic attentions. Such "confusions" offered occasions for the exploitation of homoerotic frissons, bracketed under the excuse that the amorous character is responding to the gender of the disguise rather than to the underlying body.

Much more subtle in this libretto is the substantially more transgressive comedy of the attentions to Alidoro by young Tibrino. Tibrino, having rescued Alidoro from his assailant, remarks:

Il duol di voce il priva;  
Deh, miralo, Signora,  
E di, se così bello  
In grembo à Citerea Adon languiva.

[Pain deprives him of his voice;  
Oh, look at him, madam,  
And say whether Adonis  
Languished so beautiful in the lap of Venus.]<sup>61</sup>

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<sup>60</sup> For more on the play of gender in Venetian opera, see Wendy Heller, *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (Berkeley: University of California Press, 2003). For examples of cases where characters fall in love with members of their own sex in disguise, see Ellen Rosand, "Orlando in *Seicento* Venice: The Road Not taken," in *Opera and Vivaldi*, ed. Michael Collins and Louise K. Kirk (Austin: University of Texas Press, 1984), 90 and 100. On the representation of gender and same-sex desire in Renaissance spoken theater, see Susan Zimmerman, ed., *Erotic Politics: Desire on the Renaissance Stage* (New York: Routledge, 1992).

<sup>61</sup> Giacinto Andrea Cicognini, *Orontea, Drama musicale* (Venice: Calergi, 1659), I/3.



Throughout the rest of the opera, Tibrino remains obsessively protective of Alidoro, defending him against threats real and imagined. At one point, Alidoro tells Tibrino that he will not forget that he owes Tibrino his life. The youth replies, “Vivi pur per Silandra, e non per me” (“You live only for Silandra, and not for me”).<sup>62</sup> The affection of Tibrino for Alidoro is noteworthy in that neither character is disguised as a member of the opposite sex. The much more subtle touch with which this plot line is developed contrasts with the bold ribaldry of the other homoerotic confusion between Giacinta and Aristeia. Yet for all its subtlety, the gay crush is there to be seen by anyone in the audience inclined to notice it.

### Comedy and Tragicomedy

Walker’s reassessment of the attribution of the Venetian *Orontea* seems to have stymied investigation into the relevance of the libretto to Venetian operatic history, and Pirrotta’s and Holmes’ enthusiasm for the idea of *seicento* Venetian comic opera has not come to fruition in later scholarship. Ellen Rosand, whose seminal survey, *Opera in Seventeenth Century Venice*, is the standard-bearer of the modern historiography of Venetian opera, does not address comic opera as such, but focuses instead on the intermingling of tragic and comic elements in the emerging genre of *dramma per musica*. Her chapter on the question of genre details the librettists’ efforts to justify the incursion of comedic elements within their prevailingly serious libretti. The particular practices in the defense of which the librettists spilled so much ink include the presence of secondary comic characters

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<sup>62</sup> Cicognini, *Orontea*, II/13 (misnumbered II/17).

(usually stock characters modeled on the *commedia dell'arte*), and the *lieto fine*, or happy ending.<sup>63</sup>

Rosand draws a distinction between *tragedie miste*, or tragedies with happy endings, and *tragicomedies*. Borrowing Plautus's definition of tragicomedies as comedies in which exalted (tragic) characters are present, she mentions that a number of Faustini's operas might best be described as tragicomedies.<sup>64</sup> The danger of this formulation is that her emphasis on mode mixture eclipses the possibility of true comic opera. Our present argument that *Elena* is an instance of pure comedy must therefore distinguish it from the large number of operas in which comic elements are subsidiary. As *Elena* is based on a scenario by Faustini, it is useful, therefore, to show that *Elena* is first of all not a tragicomedy.

The most important Renaissance source for the definition of tragicomedy is Guarini, whose *Il Pastor Fido*, subtitled *tragicomedia pastorale*, spearheaded the revival of the Classical genre. Rosand makes reference to Guarini's apologia for the genre, going on to suggest that many of Faustini's libretti "almost seem created to fulfill Guarini's criteria for tragicomedy":

Guarini defined tragicomedy as a combination of tragedy and comedy that "takes from the one the great personages, but not the action; the verisimilar plot, but which is not true; the passions moved, but blunted; pleasure, not sadness; danger, but not death. From the other, controlled laughter, modest jests, the contrived knot, the happy reversal, and above all the comic order."<sup>65</sup>

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<sup>63</sup> Rosand, *Opera in Seventeenth-Century Venice*, 61-65.

<sup>64</sup> Ibid., 62-65.

<sup>65</sup> Giovanni Battista Guarini, *Il Verrato* (Ferrara: Galdura, 1588), f. 19<sup>v</sup>, translated in Bernard Weinberg, *A History of Literary Criticism In the Italian Renaissance* (Chicago: University of Chicago Press, 1961), 659-660. Cited and discussed in Ellen Rosand, *Opera in Seventeenth-Century Venice*, 62.

Her suggestion, made in a footnote, is not further elaborated, and she does not mention which of Faustini's libretti she would wish to label as tragicomedies.

It is abundantly clear, however, that *Elena*, though based on a scenario by Faustini, does not conform to Guarini's definition of tragicomedy, nor to Faustini's own understanding of the term. In his article, "The Renaissance Dramatization of Temperance: The Italian Revival of Tragicomedy and *The Faithful Shepherdess*," James J. Yoch argues that the central element of Guarini's definition is the tempering of the excesses of both tragedy and comedy: Tragicomedy is a genre whose very moderation would serve as a model for the balanced, rational individual.<sup>66</sup>

To refine our understanding of the nature of tragicomedy, it is useful to consider not only its contemporary definition, but also its embodiment in specific works bearing the generic label. Fortunately, Faustini used the term as a generic subtitle for one of his libretti, allowing us to assess his own concept of the genre. *La Virtù de' Strali d'Amore* (1642) was one of the earliest collaborations of Faustini and Cavalli.<sup>67</sup> Subtitled *Opera tragicomica musicale*, *Virtù* conforms to the general parameters of Guarini's definition in the sense that the tragic elements of danger and death are blunted: a main

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<sup>66</sup> "Tempera," repeated throughout Guarini's commentary, determines the best combinations of subjects and styles. The balanced achievement, like the healthy body and flourishing state in Plato's Republic, becomes a sign of well-being, an encouraging model that fulfills Guarini's single purpose of tragicomedy: 'freeing the hearers from melancholy.' Behind the apparent simplicity of this specification for a middle road between the excesses of tragic melancholy and comic relaxation lay the many ancient philosophies for escaping trouble. The serene pose led, as Clubb has shown, to the quietism of patient submission that determines the design of so many Renaissance Italian pastoral tragicomedies. As though his tragicomedies were an ideal person, Guarini described it as 'reasonable and properly proportioned.' These plays teach through their excellent temperament how to be a well-behaved and wise subject: avoid extremes in order to endure gracefully." James J. Yoch, "The Renaissance Dramatization of Temperance: The Italian Revival of Tragicomedy and *The Faithful Shepherdess*," in *Renaissance Tragicomedy: Explorations in Genre and Politics*, ed. Nancy Klein Maguire (New York: AMS Press, 1997), 117.

<sup>67</sup> I-Vnm, It. IV, 373 (=9897); Faustini, Giovanni, *La Virtù de' Strali d'Amore, Opera tragicomica musicale* (Venice: Presso Pietro Miloco, 1642).

character does die in the first act, but only temporarily – his good friend is a sorceress, and she makes quick work of repairing his condition. Equally essential to the work's generic designation is the fact that this libretto is not particularly funny. There is a comic servant, one of the stock characters of the *commedia dell'arte* that appear consistently in Venetian operas. But the humor is limited to a small number of scenes, and is not of a type to arouse more than modest twitters. This too, however, is in keeping with Guarini's assertion that tragicomedy differs from ribald comedy, as "a form of story more modest, with a smile more modest, and with jokes more moderate."<sup>68</sup>

The comparison with *Virtù* makes it clear that *Elena* is anything but a tragicomedy. Despite the inclusion of the ostensibly exalted figures of Helen and Menelaus and a small coterie of gods and demigods, the pervading tone is one of bold hilarity. Comic themes and characters are moved from the periphery to the center, with more serious and pathetic elements taken up by minor characters.

Indeed, *Elena* is modeled not on the tradition of literary tragicomedy, but on the improvised performances of the *commedia dell'arte*. Specifically, *Elena* appears to be an operatic adaptation of the improvised satires of classical histories and tragedies, performed by *commedia dell'arte* troupes alongside their standard repertory. With the scandalous casting of a famous courtesan in the title role, the original production of *Elena* was designed to amplify the comedy of the work.

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<sup>68</sup> Guarini describes the move toward moderation through the analogue of the trajectory of Terence's development as a dramatist. See Yoch, "The Renaissance Dramatization of Temperance," 120.

### Menelao, Amazon Wrestler

The central premise of the opera – that Menelao should woo Elena by disguising himself as an Amazon woman wrestler, and become Elena’s private wrestling instructor – is rife with comic implications. Indeed, the homoerotic frissons resulting from Menelao’s disguise are the central joke of the opera.

The figure of the Amazon, glorious in battle, fiercely independent, the embodiment of female strength and autonomy, was a common presence in Renaissance literature and stage-plays, as well as in Venetian opera. Many of the representations of Amazons cast them as chaste warrior queens and trade on the coin of their resistance (and often, ultimate capitulation) to male desire.<sup>69</sup> However, the plot device in which a man disguises himself as an Amazon in order to get close to a woman he admires is well-attested in Renaissance literature.<sup>70</sup> A recurring theme in these stories is the male attention the disguised man attracts, as well as the (perhaps more interesting) case of what Kathryn Schwarz has called, “the predicament of a man whose disguise has become his competition,”<sup>71</sup> as exemplified in Thomas Carew’s poem, “A Lover, in the Disguise of an Amazon, is Dearly Beloved of his Mistress”:

Cease in cold jealous fears to pine,  
Sad wretch, whom Rivals undermine:  
For though I hold lock’d in mine arms  
My life’s sole joy, a traitor’s charms

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<sup>69</sup> Daniel E. Freeman, “*La guerriera amante*: Representations of Amazons and Warrior Queens in Venetian Baroque Opera,” *Musical Quarterly* 80, no. 3 (1996): 431-457.

<sup>70</sup> Kathryn Schwarz, *Tough Love: Amazon Encounters in the English Renaissance*, 177. For more on lesbian representations of Amazons in Renaissance literature, see also Valerie Traub, *The Renaissance of Lesbianism in Early Modern England* (Cambridge: Cambridge University Press, 2002), 65-67.

<sup>71</sup> Schwarz, *Tough Love*, 178.

Prevail: whilst I may only blame  
My self, that mine own Rival am.<sup>72</sup>

These thematics are replayed in Act I, scene 9 of *Elena*, in which Elena and Menelao are first introduced. As the scene develops, it becomes clear that the seduction begins as soon as the two meet, and is in full swing long before Menelao has revealed his true identity (and gender). The premise of Menelao's disguise allows the opera's creators to exploit its principal comic implication: the lesbian valences of the relationship between Elena and Menelao, with tensions rising throughout their raucous flirtation, and ultimately finding physical outlet in the spectacle of their wrestling match.

The person to watch here is Elena. From her first appearance, Elena is portrayed as wantonly lustful. The boudoir atmosphere of her entrance scene (I/8) plays on the common trope of "Helen the whore", which is exploited here to great comedic effect. The egregious overabundance of her sexuality expresses itself in this scene in her obvious attraction to the beautiful Amazon, Elisa.

Cavalli's musical setting crafts Minato's witty dialogue into a persuasive dramatic unit, controlling the pacing and tension of the dialogue, and interspersing comedic exchanges with lyrical expansion to depict the characters' inner emotional states and the rhetoric of their speech.

Following Euripilo's introduction of Menelao to Elena, we are given the other characters' reactions in quick succession, over a single chord progression (mm 13-20, pp. 147-148): Astianassa's observation that a young

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<sup>72</sup> Thomas Carew, "A Lover, in the Disguise of an Amazon, is Dearly Beloved of his Mistress," in *the Poems and Masque of Thomas Carew*, ed. Joseph Woodfall Ebsworth (London: Reeves and Turner, 1893), lines 13-18. Cited and discusses in Schwarz, *Tough Love*, 178.

man would be much better, Elena's astounded admiration for the Amazon's beauty, and Menelao's confirmation on meeting Elena that he loves her as much as he had anticipated.

Elena now begins to question her Amazon interlocutor. Menelao brings the conversation immediately to the subject of love, which ushers in a series of flirtatious exchanges. When Elena asks him whether his flame is far away, he responds that it is near, in fact, present (mm. 42-45). As he speaks the words "Vicino, anzi presente", the bass ascends in stepwise motion to reach an octave with the voice on the word *presente*. The normative cadence in conversational recitative is the full cadence. In this particular instance, the leading-tone cadence, with stepwise bass motion toward unison with the voice, might be heard as having a comic effect: paring away at harmonic richness, it leaves a silence that invites laughter. The unison acts both as a pun – his love is present, the two are in the same place – and as an aid to vocal comedy.

Excited, intrigued, Elena inquires further. Dismayed that he has dared to speak so openly, Menelao back-pedals, explaining that what he meant was that his love lives in his heart, leaving him never (mm. 46-50). Now Elena becomes angry. She chastises Menelao for wishing to hide from her the identity of his beloved (mm. 51-54). It seems, though, that there is something else at work. Perhaps his averral that his love was near, indeed present, had raised her hopes for a moment that she might be the object of the affection of the delightful Amazon. And now the disappointed Elena becomes petulant.

Elena's quip that Elisa apparently wishes to hide the identity of her flame accelerates toward a full cadence on D (mm. 51-54). The key

signature changes here – for the first time in the scene – as the flat is cancelled in m. 55. With increasing tension and haste, the two exchange in quick succession a series of taunts and jabs as Elena presses him for information, and he attempts to stall her. An implied *accelerando* is written into the fabric of the recitative, as their statements become shorter and shorter, with Menelao ultimately interrupting Elena with his “*Quì non è loco*” (“This is not the place,” mm. 54-60) cadencing in A.

An abrupt shift to G minor, with harmonic rhythm now in stately whole notes, ushers in an impassioned speech by Elena (mm. 61-67). Over a relentlessly descending bass, she roars that he may keep his flame to himself, and that one day, should he wish to reveal it to her, she, deaf as an asp, will have heard him. The drama of the bass descent is reinforced by a decorated descent in the vocal line, shadowing the bass line at the 10<sup>th</sup>, culminating in a dark cadence in D minor. The use of this chesty lower vocal register further heightens the rhetorical intensity of Elena’s utterance, signaling that her heart is occupied with something deeper than idle chatter, and hinting that she is already won over.

Her next declaration further gives away the game, making it clear that we are witnessing a lovers’ spat: “Then you will be nothing to me but my wrestling partner, and let us put a ban on speaking of love.” Menelao remarks to himself (quite rightly) that this is indeed a strange encounter.

Gathering his nerve, Menelao changes his tack, and gives her a preview of some of the details of his feigned history (mm. 75-82): his abduction by pirates, his eventual sale and fate as gift to King Tindaro. With his promise to tell her at a better time of the beautiful deity whom he adores, Menelao launches a melisma decorating the uppermost reaches of his



register (mm. 86-88). This bloom of arioso, exploring the high register for the first time in this scene, denotes both the passion of Menelao's feelings for Elena, and his anxiety at the possibility of losing her through the unexpected course of their conversation. Moreover, this exploitation of the dramatic power of the upper register and melismatic diction might signify something of Menelao's persuasive power within the drama: a demonstration of manly prowess and passionate seductiveness as a ploy to win Elena over.<sup>73</sup>

Her response squashes whatever hopes he may have held, though reinforcing his sense of bewilderment at the unfolding of their conversation. She declares that she wishes to hear none of it. Her "Nulla saper vogl'io" ("I don't want to know anything," m. 89) is intoned in stark  $\hat{5}-\hat{1}$  motion, a gesture associated with assertions of rhetorical dominance.<sup>74</sup> Declaring that she knows in advance the lines he will feed her, she performs in harmonic and melodic sequence a catalogue of the lies she expects him to proffer: abandoned kingdoms, fake genealogies, cross dressing, and so forth (mm. 89-96). She concludes by telling him she will ask nothing and believe nothing (mm. 99-101).

What follows is a tantalizing progression over an ascending bass (mm. 102-106) in which the two characters exchange thinly veiled flirtatious repartee: "Would you believe my sighs?" "Your breast fakes them." "Tears?" "Little." "Oaths?" "Less." As the bass reaches the pinnacle of its

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<sup>73</sup> Contrary to modern intuition, the castrato's dramatic upper register was heard as an embodiment of virility. On the reception of castrati, see Angus Heriot, *The Castrati in Opera* (New York: Da Capo Press, 1974); Wendy Heller, "Varieties of Masculinity: Trajectories of the Castrato from the Seventeenth Century," *Journal for Eighteenth-Century Studies* 28, no. 3 (2005): 307-32; Roger Freitas, *Portrait of a Castrato: Politics, Patronage and Music in the Life of Atto Melani* (Cambridge: Cambridge University Press, 2009).

<sup>74</sup> Thanks to Gary Mouldsdales for drawing my attention to the ways in which melodic gestures in recitative can be used to express rhetorical dominance. It may also be noted that basses in Venetian opera – usually Gods and other patriarchal figures – tend to have melodies that double the instrumental bass line. For this reason,  $\hat{5}-\hat{1}$  motion in another voice can be heard as an assertion of authority.

ascent, it ushers in an impassioned plea from Menelao, set at the registral apex of his own tense ascent: “What if I were to tell you that you alone are able to ask my beloved to love me?” (mm. 106-112). The emotional intensity of this moment is underscored by an abrupt shift in harmonic rhythm, from steady half notes to the longest held bass note in the entire scene, lasting four full bars at the bass’s own registral apex (c).

Having thwarted this most recent onslaught, Elena takes charge, though her ostensible attempt to redirect the interaction is rife with gritty innuendo: “Now no more than this: that in the gym you wear yourself out, and sweat” (mm. 119-122).

Menelao is overcome, presumably with the anticipated pleasure of wrestling the beautiful Elena, and begins to tremble. When she inquires whether he is quite well, he tries yet another tack, one that intensifies the homoerotic *raillerie* of the scene. He tells her that her glance reminds him of his beloved (mm. 129-142), and goes on to say that her ardent gaze inflames his heart (mm. 164-169). Throughout this passage, expressive intervals underscore Menelao’s tortured state of mind (dim. 4<sup>th</sup> in m. 133, dim. 5<sup>th</sup> in m. 138). In a final ultimatum, Elena tells him either to wrestle or leave; with this, she cadences forcefully in E-flat, for the first time in the scene (mm. 170-171). Ever the wooer, Menelao brings the tonality back to the G minor of his earlier *arioso* (“Non posso, ahimè”) and in a fresh *arioso* brings the scene to his close: “I will wrestle, but you will see in my wobbling step that more than a wrestler, I am a lover” (mm. 172-181). The awkward interplay between voice and bass on the words “nel passo vacillante” (mm. 173-155) gives musical embodiment to Menelao’s stumbling foot. In a passage in which the bass moves otherwise fairly consistently in a half-

quarter pattern, the hemiola in mm. 173-174 adds a jaunty disruption. This effect is intensified by the disorienting diminished seventh on the second beat of m. 174.

The comic effect of the next scene resides in the physical comedy of the wrestling match itself. To help it along, Cavalli has written some raucous *stile concitato* for the strings, interrupted by the interjections of Teseo and Peritoo, who have arrived on scene to abduct Elena. The instrumental ensemble intones a tense arpeggiated descent, presumably mimetic, as one of the two wrestlers pins the other to the ground (mm. 11-17, pp. 166-167). This music comes back in mm. 24-27, when Helen teases her partner for falling. Spying Menelao in his Amazon guise, Peritoo is smitten, and declares that “she” will make him forget Persephone. Meanwhile, Menelao continues his insistent flirtation throughout the wrestling match. After Elena first pins him, he remarks that it is no shame to fall because of love (mm. 28-33), going on to say that Love, who has given Elena eyes similar to those of his beloved, is leading him to adore her (mm. 36-42). Euripilo and Astianassa enjoy a good laugh at Menelao’s expense.

With Euripilo gone, Teseo seizes the opportunity to act, and moves to abduct Elena. Overcome with his newfound love, Peritoo resolves to take Menelao as well (mm. 58-60). As the action speeds up, the music moves from recitative into a series of short duos in measured style (mm. 61-72). Cavalli ingeniously juxtaposes passages in different meters, in such a way that guarantees the drama and confusion of the abduction sequence. First, in a short passage in 3, Peritoo and Teseo resolve to move swiftly to the abduction. On the heels of an abrupt shift of key (to one flat) and meter (to

a quick C), Elena and Menelao cry out as they are seized (mm. 66-7). Euripilo and Astianassa now sing their own furious duo, as they cry out for help (mm. 68-72). Finally, Astianassa shows her stuff, as she declares in a series of virtuosic roulades that the captors have flown, faster than a Scythian arrow (mm. 75-77). Convinced that pursuit is fruitless, the lusty handmaid pauses to sing a virtuosic aria in which she fantasizes that she too may be abducted some day.

As we have seen, Act I, Scene 9 develops the main homoerotic joke that arises from Menelao's disguise: the lesbian valences of the relationship between Elena and Menelao. A secondary strand of homoerotic humor resulting from the opera's central conceit (Menelao's disguise) is that the Amazon's fierce beauty makes "her" a love interest to other male characters, namely Peritoo and King Tindaro (Menelao's own future father-in-law).<sup>75</sup>

Peritoo's infatuation with the disguised Menelao is central to the action of the opera, for it results in his abduction of the glorious Amazon, thereby furthering Menelao's advances on Elena by keeping the two in close quarters as captives. That Menelao's abduction works to his own advantage is borne out in his response to Peritoo's advances: he decides that it is best to play along. Peritoo's fumbling plays on Menelao, along with Menelao's outlandish encouragement of them, make for some of the funniest scenes in the opera.

First among these, both chronologically and qualitatively, is Act II, Scene 6. Alone, or so he thinks, Menelao bewails his fate, nursing bitter sorrow in his heart. Peritoo, watching his beloved from a hiding place, sings

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<sup>75</sup> This is a common conceit in the man-disguised-as-Amazon-in-order-to-woo-lady plot. See Schwarz, *Tough Love*, 178.

along, a few bars behind; his melody follows in canon at the fifth below, and his words offer a happy variant on Menelao's plaintive strains (p. 292).

After the two cadence together, we hear them separately for the first time: Peritoo declaring that life couldn't be better, and Menelao, with dolorous chromatic inflection, averring the opposite. After a second strophe of the duo, Peritoo reveals himself: "Ecco'l mio ben!" ("Here comes my beloved!" m. 41), to which Menelao responds under his breath: "Ecco'l mio tedio!" ("Here comes the thorn in my side!"<sup>76</sup> m. 42). After some persuading by Peritoo, Menelao apparently decides it's best to appear to return the chap's affections, and he pledges to Peritoo his undying love. There follows a rollicking love duet, punctuated by asides from Menelao, who remarks to the audience that sometimes it's best to pretend (mm. 111-146).

### The Comic Ending

In the melee of love, revelation and reversal that characterizes the finale of this opera, Cavalli's powers as a musical dramatist are put to the test. In addition to fulfilling the primary requirement of comic endings (felicity), the scene deploys two of the specific conventions of theatrical comedy: trial and unmasking.<sup>77</sup> And it is in this outrageous yet affecting denouement that the composer's command of the demands of musical comedy is most visible.

The closing sequence begins with the arrival of Teseo and Peritoo on scene in Act III, Scene 16, as they foil their captives' attempt to flee, although the *scena ultima* proper begins two short scenes later, with the

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<sup>76</sup> Literally: "Here comes my tedium."

<sup>77</sup> Jagendorf, *The Happy End of Comedy*, 33-43.

serendipitous arrival of the rest of the cast. Over the course of the finale, the tension and confusion of the opera's disparate plots are resolved. Though various characters take center stage as their own parts in the drama are treated in turn, the entire scene takes place before an audience of fascinated and highly vocal onlookers. Their reactions to the unfolding scene, in exclamatory duos and trios, add texture and interest to the musical fabric. These assembled witnesses also constitute the social milieu, which ritually reabsorbs the newly ordered actors and their passions into its fold.<sup>78</sup>

The first part of the *scena ultima* initiates an informal trial: Teseo's accusation of Ippolita, whom he believes to have attacked him in his sleep, followed by Menesteo's confession and Creonte's submission of his son to Teseo's judgment (mm. 1-32, pp. 550-554). The trial's conclusion, of course, will take place not in the realm of justice and judgment, but in the happy rekindling of Teseo's love for Ippolita and his willingness to forgive anyone on such a glorious day. The majority of the scene focuses on the dramatic reconciliation between these two estranged lovers (mm. 33-155). In this sequence, Cavalli's mastery of dramatic pacing, and his ability to create momentum through careful manipulation of meter and texture, create a finale both riveting and cathartic.

Teseo's conversion begins when he learns that Ippolita has literally fought off his assailants. He declares his heart vanquished in a breathless arioso (mm. 41-59). Interestingly enough, despite the importance of Ippolita's unmasking to the plot of the opera, and to the conventions of comic theater, the precise moment of her unmasking is not made clear. By

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<sup>78</sup> Jagendorf, *The Happy End of Comedy*, 33.

the time Teseo is publicly declaring his passion for her, one assumes that the deed is done. Nevertheless, modern performances might play with the placement of this moment and the attendant ambiguity with respect to Teseo's sexuality.

Teseo's tense emotional state, embodied in an interrupted melisma (m. 45) and slightly frenetic sixteenth-notes (m. 45), explodes into a sudden threat of suicide (mm. 63-65). Cavalli's ingenious deployment of meter in this passage ensures the shock of Teseo's threat. The affecting arioso of Teseo's capitulation is interrupted in m. 60 by an idyll "out of time", in which he expansively caresses the name of his beloved. The reentry into triple time thus propels the motion forward, preparing an entry into a common time that is quite quick and dramatic, as he points the tip of the sword toward his own breast. The other characters explode in shocked ensemble, in a fast triple meter juxtaposing different groups of voices (mm. 66-73): "What do I see? Bizarre tale!" The energy of this sequence has been quickly built and released, and now Ippolita and Teseo enter into dialogue. Step by step, tenderly, and over a slow-moving bass, she elicits from him a full confession (mm. 84). And then she drops her own bombshell. Over a jaunty bass punctuated by eighth notes, she declares, "now that's enough for me" (mm. 84-5). She avers that his punishment will be to continue living. Tossing his own words back at him, "Và, và, ma lontan, ch'io non ti veggia più" ("Go, go, but far away, so that I won't see you again"), she announces that she is going far away, "lungi così, ch'io non ti veggia più" (mm. 89).

Following these quick, petulant quips from Ippolita, Teseo makes one last attempt to woo her with the romantic force of his contrition, embodied by a move into lyrical triple meter (mm. 96-126). This time, however, he has

said the magic words: “Voi sola adoro, Elena più non curo” (“I love you alone; I care for Elena no more”). The success of his suit is confirmed by the fact that Ippolita is willing to join him in his meter (“Dici da ver?” – “Are you telling the truth?” mm. 121-122). Following Teseo’s impassioned declaration that he swears to the gods that he is telling the truth, the two sing two bars of recitative, in which they are formally reunited: Ippolita asks if he will be hers, and he replies by giving her his right hand (mm. 127-128). A short love duet (mm. 129-141) is followed by the reacceptance of the couple into the social milieu, as King Creonte (acting as resident elder) blesses their union, ushering in graceful blessings in duo and trio in triple time by the remaining characters (mm. 142-154).

On the coattails of Ippolita’s forgiveness of Teseo and their happy reunion, a flurry of other forgivenesses follow. Castore graciously forgives Teseo’s abduction of his sister (mm. 163-167), and Teseo, twice forgiven, releases Menesteo and Antiloco from the burden of judgment (mm. 168-170). In keeping with the great feast of textures in the finale, we are treated here to a short duo of thanks from Menesteo and Antiloco.

The final sequence is devoted to the much quicker resolution of Menelao’s disguise, and to the public acceptance of Menelao and Elena as a couple. Peritoo, emboldened by the felicitous conclusion to the tale of Teseo and Ippolita, reissues his suit to Menelao, who tells him to address his request to Elena. And now it all comes out: Elena reveals that Menelao is of the family of the King of Crete, that out of love for her he disguised himself (here, presumably, he is finally unmasked), and that she loves him and wishes to be his wife (mm. 181-187). Her declaration, which began in fairly straightforward conversational recitative, moves into a more expressive



mode as the voice leaps by a sixth to sing “ch’io l’amo”. Her subsequent, surprising revelation that she hopes to marry Menelao happens over a dominant with a 4-3 suspension that does not resolve in the voice, thus heightening the tension of the moment, and adding further force to the cadence on the downbeat of m. 188, into which crash the exclamations of the onlookers, in paired duos.

Before the opera reaches its close, we pause for one last request for forgiveness, which is quickly granted: Menelao asks Castore and Polluce to forgive his dissembling, and assures them that love itself is no crime, and that though he adored Elena, he never transgressed modesty! Castore and Polluce respond with a beautiful duo: declaring that the union of Menelao and Elena is the destiny of eternal Fate, they offer the right hand of reconciliation. This gesture of extending the right hand recapitulates Teseo’s gesture to Ippolita earlier in the scene (m. 128), and contributes to the scene’s cumulative tableau and its symbolism of reconciliation and forgiveness. We hear one final complaint from the wretched, comic Peritoo, the only character left unsatisfied.

The opera concludes with a quartet sung by the two pairs of lovers after they are finally (re)united. The emotional impact of this quartet is secured by a number of factors, the first of which is texture. This is the first quartet of the opera, and the rich colors of the new texture provide a musical analogue to the dramatic harmony and symmetry of the pair of united couples. Within the framework of the quartet, Cavalli sets off duos against each other, united in this case not by love but by gender: statements by Elena and Ippolita alternate with responses by Menelao and Teseo (mm. 230-235). Polyphonic entrances follow, as the texture builds, for the first

time in the opera, to a full quartet (mm. 235-240). This phrase reaches its apex in a dramatic hemiola, climaxing in a glittering f# in the upper voice (Menelao) (mm. 40-42). The energy is dissipated through another succession of duos, cadencing in A minor (ii of the prevailing key of G major) (mm. 234-248). Finally, the opening music of the quartet is heard again, now joined by the upper strings, in a rich, sparkling texture not heard yet in the opera: plural concerted voices with simultaneous string accompaniment (mm. 249-254). With this cathartic explosion of sound and texture, Cavalli brings the two couples together, and the opera to its close.

With its comic central characters and action, pervasive humor and prototypical comic ending, *Elena* is as clear and unambiguous a case of comic opera as one might hope for. And as we have seen, Cavalli's musical setting deftly enhances the comic effects of the Minato/Faustini libretto. Along with Lucio's *Orontea* and potentially the number of operas by Pietro Andrea Ziani, Marc Antonio Ziani and Carlo Pallavicini cited by Helmuth Wolff, *Elena* suggests the presence of an incipient tradition of comic opera in Venice in the seventeenth century. Much work will need to be done to determine the scope of this repertory, its conventions and models. The obvious starting point for such a study would be the surviving libretti, which could lead to more detailed studies of the operas based on comic libretti. We would warmly welcome these valuable contributions to Venetian opera studies.

## CHAPTER 2: CHARACTER

Like most mid-century Venetian operas, *Elena* includes a large cast of colorful characters. What is interesting in this particular case is the way in which textual and musical characterization reinforce the establishment of the work as a comic opera. In *Elena*, comedy sets up shop at the center of the opera, with more serious themes and characters relegated to the sidelines. A bawdy, strumpetish Helen is the title character. Exalted figures, such as gods and kings, are portrayed as ridiculous. And while some stock characters from the *commedia dell'arte* appear in their conventional form, other minor characters of serious type bear the weight of more comparatively tragic affects and action. This basic framework is rendered emotionally persuasive through the figure of Menelao, who moves seamlessly through comedy to expressions of profound love and longing. This chapter explores some of the highlights of the work of characterization in *Elena*, from the title character's bawdy first appearance, to the dark, explosive scenes of Menesteo and Ippolita, and the thwarted murder plot.

### Elena

The characterization of Elena is one of the principal features that mark this opera as a comedy. As we have seen, Bettany Hughes has written about the trope of "Helen the whore", which was widely in circulation during this period. It is this version of Helen that is brought forth in *Elena*, and exploited to full comedic effect. From her first appearance, Elena is marked as sexually lascivious, presumably just waiting to be abducted. And it is in light of this egregiously abundant libido that we are to understand her

attraction to the female Menelao. Elena's very character partakes in the burlesque, as is reinforced by the casting of a famous courtesan in the title role in the original production.

Entrance arias are essential to character development: it is in a character's first appearance that the composer and librettist have the most power to establish for the audience the basic personal traits and circumstances of a character. Elena's entrance aria, "Delitie d'amore" (I/8, p. 129), is an apostrophe to the delights of love, as the lusty Elena asks that they not delay to delight her. "Delitie d'amore" is one of the special cases of accompanied arias in which the upper strings overlap with the vocal line.<sup>79</sup> In the case of this particular aria, the rich texture, in which the violins embroider a held c in the voice, heightens the sensuality of the scene.

Elena's lady-in-waiting, Astianassa, now sings her own response. Astianassa's antics serve to reinforce the scene's boudoir atmosphere, and reflect as much on Elena as on herself. "Chi non sà" is an upbeat affair, full of fioritura, in which she declares that one who does not know how to delight in love should ask someone who has tasted it. As in the first aria, variations on the theme of delight and delectation feature prominently. Whereas the first aria used the verb *godere*, the second modulates to *gjoir*, both verbs that would have been understood to connote sexual pleasure.<sup>80</sup>

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<sup>79</sup> In order to understand how this works, it is useful to outline a typology of accompaniment types for arias. The most rudimentary type of participation by the upper melodic instruments in arias is in ritornelli – instrumental passages tonally and sectionally coherent unto themselves, and set apart (often by double bars) from the rest of the aria. Beyond this, there is the standard accompanied aria texture, in which short phrases (usually 2 measures long) in the violins punctuate the ends of vocal phrases, without any overlap with the voice (many of the arias in *Elena* are of this type). Much less common than either of these are instances in which the upper melodic instruments actually overlap with the voices, as in "Delitie d'amore". For more on the uses of string accompaniment in arias by Cavalli, see Ellen Rosand, "Aria in the Early Operas of Francesco Cavalli," (Ph.D. diss., NYU, 1971), 297-301.

<sup>80</sup> Cf. Fr. *jouissance*.

The two now join for a duet that qualifies as downright musical soft-porn. The gist is that it's a good idea to get married, so that one can enjoy the state's various delights; it is the poetic and musical depiction of these delights, however, that sends this duo over the top. Elena starts the ball rolling with her "In otio sterile, le notti gelide voi non passate" ("You will not spend frozen nights in sterile leisure," mm. 175-183) and then Astianassa, following a refrain, gives away the lusty game: "In piume povere, tra brame inutili voi non penate" ("You will not suffer through useless longings in empty feather beds," mm. 184-199). The musical setting of the repeated "penate" is as vivid an imitation of sexual moaning as one might hope for in this period.

### Menelao

Menelao is a more nuanced character than Elena. Despite the opera's title, Menelao is its protagonist, and it is from his vantage point that we are invited to experience the unfolding of the action.<sup>81</sup> The plot of the opera, which focuses on Menelao's efforts to win Elena, reinforces his status as protagonist, as does the affective immediacy and noble character of much of his self-expression. In spite of his emotional depth and persuasiveness, however, the very fact of his disguise renders him comical. His love for Elena may be deeply felt, but this makes it no less comical when he puts the moves on her while dressed as an Amazon woman wrestler. What distinguishes him from the other comical characters is that he retains a

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<sup>81</sup> Nino Pirrotta noted that the libretto of *Elena* was distinguished by a weak central female character, and by the drama's domination by its male protagonist: "...e infine l'*Elena*, su una trama tracciata da Faustini, non tratta un tema storico ed è priva dell'elemento più caratteristico dei libretti precedenti, una figura femminile complessa ed ambigua che domina la trama; offre invece un querulo Menelao travestito da donna, rapito insieme ad Elena (di cui è silenziosamente innamorato) e oggetto egli stesso delle attenzioni amorose di Peritoo." Nino Pirrotta, "Note su Minato," 141.

measure of dignity and autonomy outside the comedy of his character. The disguise is his own creation, and we laugh not at him, but at the dissonance between his identity and his external image, and at the homoerotic implications that result from that dissonance.

Menelao's emotional depth and complexity are conveyed not only by his words, but by the music he sings. In this matter, Elena stands as a good point of comparison. Her self-expression is almost exclusively in the form of light arias and straightforward conversational recitative. Menelao, by contrast, makes use not only of aria but also of old-style plangent recitatives. The most striking of these occurs in Act II, Scene 14, in which Menelao reveals his identity to Elena. This is an important scene for a number of reasons. The sleep scene had long since been established as one of the conventional scene types in Venetian opera.<sup>82</sup> In this case, Menelao is only pretending to be asleep. When Elena arrives on scene, he uses the opportunity to then pretend to be talking in his sleep. In this state of feigned somnambulism, he reveals to her his true identity.<sup>83</sup>

Elena awakens Menelao and teases him, in a series of pithy recitative exchanges that are articulated by a musical and textual refrain (mm. 72-74, 81-83, pp. 373-374). This bright, sparkling exchange serves as a springboard for one of the most beautiful and affecting moments in the opera: Menelao's passionate unmasking, and his first unveiled declaration of love. The verbal sparring of the previous exchange ends with Elena's "Al ciel lo giuro" ("By heaven, I swear it") which cadences in A minor (m. 90). There follows an

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<sup>82</sup> On the conventions of sleep scenes, see Rosand, *Opera in Seventeenth-Century Venice*, 338-346.

<sup>83</sup> Menelao's strategy is a well-worn gambit in Venetian opera plots: "...a sleeping character (or one feigning sleep) can stimulate a companion (lover) to disclose his innermost feelings, thinking he is unheard." Ibid., 339.

abrupt shift to G minor, along with a change of notated signature, from the natural signature to the signature of one flat. The harmonic rhythm also slows appreciably, with bass motion initially in breves, giving ample opportunity for vocal expressivity and rubato, as well as expressive playing by the continuo group (see Chapter 4: Performance Practice).

Throughout this passage, Cavalli uses affecting tonal shifts to lend emotional power and catharsis to Menelao's series of self-revealings, allowing us, along with Elena, to be wooed by the power of his unveiled identity. Following Menelao's first statement, there follows a spine-tingling shift to G major, as he finally tells her: "Amazone non son, son Menelao" ("I am no Amazon: I am Menelao," m. 97). This passage, in which he explains that it was love that inspired him to disguise himself, cadences in F major.

His next utterance is again ushered in by an abrupt tonal shift. Now, in D major, he declares, "Behold me at your feet, beautiful soul, to languish if you allow it, to die if you wish" (mm. 105-111). The rhetoric of the setting is reinforced by the registral depth of the utterance; he is both literally and musically on bended knee.

In addition to his passionate recitatives, the deeper side of Menelao's character is expressed in a number of beautiful arias. One of the most striking of these is found in his entrance scene, Act I, Scene 3 (p. 72). The aria in question, "Peno, languisco e moro" ("I suffer, I languish and die"), is given at the opening of the scene in the 1659 printed libretto. The libretto supplement, however, provides another aria, "Sò che ride amor di mè" ("I know that Love is laughing at me"), to be performed in its place. Despite this indication, the score sets both in suite, with single strophes of each. It is

perhaps significant that the lighter, more ebullient and ironic of the two arias comes first, as if to frame the pathos of the second aria with a brightness appropriate to the opera's comedic genre. Taken together, however, Menelao's entrance arias show something of the emotional range of his character.

The descent of the opening bass line of "Peno, languisco" sets the stage for this languorous aria. Over the leaden bass-line, the voice intones a simple stepwise melody. Menelao's state of inner anguish is expressed in the unsettling rhythm of his opening phrase. Normatively, Cavalli's text setting follows predictably from the natural declamation of the text, with strong syllables falling on strong beats, and weak syllables on weak beats: in 3, strong syllables ordinarily fall at the beginning of the bar. Given Cavalli's customary style, one would expect the first line of text of this aria to be set in something like the following way:

Dotted half | half quarter | dotted half | half quarter | dotted half | half  
 Pe-----no, lan-----gui-----sco, e mo-----ro

Cavalli's solution, however, is quite different. Though taking the same number of bars, his text-setting laboriously disrupts our expectations. To begin with, he holds onto the last syllable of *peno* for the full length of the bar. The effect of two consecutive bars of d' over the moving bass is to suggest that the suffering has immobilized Menelao, making even small movements painful. The extension of the second syllable of *peno* hurtles the weak first syllable of *languisco* onto the downbeat, with the emphasized syllable, *gui*, hiccupping in on the weak second beat of the bar. Now disoriented, the voice gives the following two syllables their expected



duration, but dislocated from their proper place in the bar: the final syllable of *languisco* falls strangely in the middle of m. 66, and the word *e* (“and”) lands climactically on the downbeat of m. 67, with the crucial first syllable of *moro* tucked in on the second beat.

There now follows a brighter phrase in the relative major, with melismas embroidering the word *fiamme*, in depiction of the flames of love (mm. 68-75). On the downbeat of the next phrase, however, Menelao attacks on an awkward augmented fifth over the bass, as he complains of his tormented heart and bitter sufferings. As this phrase comes to an end, the bass takes up its descending motive, transposed up a fifth, to usher in a final repetition of the opening phrase (mm. 87-94). Interestingly, it is not Menelao’s tortured opening melody, but the emblematic bass motive, that is taken up by the violins as the kernel of the following ritornello (mm. 94-105). This choice of material for the ritornello reinforces the affective associations of the descending bass, and its allusion to the lament.

### Nettuno

The comic representation of central characters is part of the way in which characterization works to mark this opera as a comedy. Another facet of the comedic characterization in this opera is in the representation of exalted figures as ridiculous, as in the cases of Tindaro and Nettuno. Nettuno appears only in the opening scene of Act I (p. 30). As Teseo’s father, he presides at the opening send-off party, as Teseo and Peritoo embark on their journey to abduct Elena and Persephone. Much of his musical characterization falls straight in the center of conventional depictions of gods in Venetian opera. First of all, he is a bass. Conventional

representations of the patriarchal male gods (Jove, etc., as opposed to Mercury) are all bass roles. As is appropriate to his station, he is accompanied by the splendor of a chorus of nereids. His utterances are punctuated by impressive vocal roulades, a style of diction considered to be idiomatic to the gods, whose vocal abilities are supernatural, and who are not bound by the laws of verisimilitude.<sup>84</sup> His recitative tends to double the instrumental bass and is replete with authoritative  $\hat{5}-\hat{1}$  motion, and his initial utterances (giving Elena's back-story) are serious. But as the scene develops, his character devolves into absurdity. The final number of the scene is an absurd trio and chorus, "Restate, Partite", in which Nettuno alternately tells Teseo and Peritoo to stay and go. We can imagine the farcical stage antics that would have accompanied the ridiculous text.

### Tindaro

Royal figures are considered native to tragedy, and their musical diction is conventionally of a refined, exalted type. King Tindaro, however, is represented not according to the norms of the august king. He takes part, rather, in quite a different operatic type: that of the lusty senior citizen. As we saw in *Orontea*, it is not unheard-of for the comedy of the randy *vecchio* to

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<sup>84</sup> This convention has its roots in earlier, Florentine opera, and is expounded most famously in *Il Corago*, an anonymous treatise written c. 1630: "To begin with characters or interlocutors that musical setting seems to suit best, for secular plots the ancient deities such as Apollo, Thetis, Neptune and other respected gods seems very appropriate, as do demigods and ancient heroes... and above all those personages whom we consider to have been perfect musicians, such as Orpheus, Amphion, and the like. The reason for all this is that since each listener knows all too well that at least in the more familiar parts of the earth ordinary men do not speak in music, but plainly, speaking in music is more consonant with one's conception of superhuman characters than with the notion and experience one has of ordinary men; because, given that musical discourse is more elevated, more authoritative, sweeter, and more noble than ordinary speech, one attributes it to characters who, through a certain innate feeling, have more of a sublime or divine quality." Anonymous, *Il Corago o vero alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983); translated in Rosand, *Opera in Seventeenth-Century Venice*, 39.

be amplified by the comedy of gender confusion. Hence the lusty senior is rendered even more ridiculous through the absurdity of the love object.

When the disguised Menelao is initially presented as a gift to King Tindaro in Act I, Scene 5, the king responds decorously, and engages in a series of flirtatious exchanges with the captivating Amazon, all the while remarking to himself on the burning flame that she has kindled in his heart. Upon Menelao's departure, the king opens his heart to Diomede, who as Menelao's servant is aware of the Amazon's true identity, and attempts delicately to dissuade the king from his object.

Tindaro's aria at the opening of Act I, Scene 6 (p. 111) is a parody of the standard pathetic aria. Even the opening text – “Amico, io peno” (“Friend, I suffer”) – could have been lifted straight out of a serious aria like Menelao's in I/3 (“Peno, languisco”), or Ippolita's in II/5 (“S'io peno, s'io moro”). Various aspects of the musical setting, however, invite a comical delivery. The rhythm is just slightly askew from the most natural setting of the text, creating in several places a logjam of syllables toward the end of the bar, as in “Quel ciglio mi feri” (“that eye has wounded me,” m. 8). Even more awkward and cartoonish is the melodically disjunct “Il cor s'incenerì” (“My heart has been set ablaze,” m. 12) on the same rhythmic motive, culminating in the dramatic and decidedly ungainly “Lo spirto si perdè” (“My spirit was lost,” mm. 13-15). Also comical is Tindaro's penchant for gratuitous text-painting, as in his clichéd melisma on the word “m'incatenò” (mm. 6-7). This tendency is developed as aria gives way to conversational recitative, with the aged king seizing opportunities for melismatic flourish in the phrase “A volo van le saette, e'l fulmine fugace in un instante

inscenerisce, e sface” (“The arrows take flight, and the fleeting thunderbolt in a single moment blazes, and fades,” mm. 22-27).

The comedy of the next portion of the scene (mm. 28-55) lies in Diomede’s efforts to discourage the king from his newfound passion (“The Amazon woman is a tiger, An Asp, a bronze statue, a rigid diamond. Sir, you are the lover of one who is not a woman”). Diomede’s pointed warnings alternate with musical and textual refrains from the King, interweaving the latter’s absurd lament into the fabric of the scene (mm. 28-61). The scene closes with a comical duet (mm. 63-124) that sets off the foolish misplaced love of the king against the weary consolations of Diomede. The meter and rhyme scheme, alternating rhyming couplets of *ternari* with *senari tronchi*, are particularly apt to the light, comical character of the duet.

### Iro

Though a number of characters participate in the comedy of *Elena*, the comic character *par excellence* is the fool Iro. He is of the stock type of the male servant taken from the *commedia dell’arte* (a tenor, as usual). In Iro’s case, the most obvious ancestor is the Iro of Badoaro’s and Monteverdi’s *Il Ritorno d’Ulisse in Patria*, though without the darker qualities of the earlier character.<sup>85</sup>

Our Iro’s profession is that of *buffone* (I/4): he is a court jester, and his absurd personality suits the office admirably. His character plays an integral role in the plot of the opera. As a servant of King Tindaro, Iro is sent as a spy to discover the whereabouts of the abductors. Instructed to change his

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<sup>85</sup> Badoaro’s and Monteverdi’s Iro commits suicide. On the dark side of this character, see Ellen Rosand, “Iro and the interpretation of *Il Ritorno d’Ulisse in Patria*,” *Journal of Musicology* 7, no. 2 (1989): 141-164; idem, *Monteverdi’s Last Operas: A Venetian Trilogy* (Berkeley: University of California Press, 2007).

voice and clothing, Iro disguises himself as a madman, creating the premise for a number of brilliant comic scenes.<sup>86</sup> In addition to his role as a player in the plot, Iro performs an absurd comic scene that is totally extrinsic to the principal action, in the finale of Act I (p. 229). The scene takes place after Iro has received instructions for the second part of his spy mission, and is en route to Tegea. Along the way he comes across a pair of bears, who are being pursued by a band of hunters. The predictable comedy, in which Iro avoids being eaten, is followed by a comical dance of the hunters and bears.

### Ippolita and Menesteo

As we have seen, *Elena's* status as a comic opera inheres in the comic nature of the central action and characters, as well as in the comical portrayal of characters of exalted social station. Equally important to the opera's generic designation is the fact that its two characters of tragic type both belong to the secondary order of plot: Ippolita, who is pursuing her betraying lover, Teseo; and Menesteo, whose frustrated love of Elena leads him to attempt Teseo's murder. The collision of these two plot-lines results in the fireworks of some of the most dramatic scenes in the opera: in which Ippolita overhears the plotting and eventually thwarts the attempted assassination.

Ippolita is an interesting case. Her forlorn pursuit of her betraying lover, as well as her heroic defense of him at the hands of assassins (a sign of her Amazonian strength and bravery)<sup>87</sup>, constitutes a potential tragic

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<sup>86</sup> It is perhaps worth noting that despite Iro's foolish character type, he is quite a competent spy, and quickly achieves his intelligence objectives.

<sup>87</sup> Ippolita's Amazon identity, though in some ways more inscribed in conventional heterosexual norms than Menelao's, falls within the norms of representations of Amazons during this period. Kathryn Schwarz writes, "the Amazons of English Renaissance texts are aggressively implicated in social structures; in narrative after narrative they are not lesbian separatists or ritualized descendants of goddesses but mothers,

counterweight to the opera's prevailing comedy. But the unremitting weightiness of her self-expression might itself be a kind of comedic trope.<sup>88</sup> Menesteo, by contrast, is an entirely serious character, and there is nothing even potentially funny about his characterization. He sings one of the most interesting, tortured, arias in the entire opera.

Menesteo's dolorous aria in Act III, Scene 10 (p. 486) opens with a familiar apostrophe to the compassion of the natural world.<sup>89</sup> The text avers that stones and grass have the power to heal a wound of the flesh, but that for a wound of the heart there is no cure. The musical setting matches the lament's painful text with tortuous chromaticism and laborious shifts between duple and triple meters.

Cavalli sets the word *accerbe* ("bitter") with a conventional sigh-motive on the descending diatonic semitone (m. 6), leading to a suspended major 7<sup>th</sup> over the bass. The suspension is resolved by means of a pungent chromatic semitone in the voice on the word *ristorar* ("heal," m. 7). This ushers in a passage that intersperses in this aria in triple meter bars of awkward quadruplets, the jolting contrast expressing the unsettled state of Menesteo's soul. Amplifying the effect of fretting angst is the vocal melisma on *piaga* ("wound"), with its ascending leap of a minor sixth, which is quickly transformed into an awkward diminished fourth over the bass, and then resolved by an equally abrupt downward leap of a fifth in the voice (m. 11-13). The phrase "Quand'il cor ferito langue" ("When my heart languishes, wounded") moves from 3 into a measure of C, and back into 3 over a

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lovers, and in some cases wives." Kathryn Schwarz, "Missing the Breast," in *The Body in Parts: Fantasies of Corporeality in Early Modern Europe*, ed. David Hillman and Carla Mazzio (New York: Routledge, 1997), 158.

<sup>88</sup> Thanks to Neal Zaslaw for pointing this out.

<sup>89</sup> This trope is a commonplace in the seventeenth-century, as in Ottone's apostrophe to the winds and rocks in Act I, Scene 1 of *L'Incoronazione di Poppea*.

Neapolitan harmony on the word *ferito* (“wounded”), decorated with a plangent diminished second in the voice (mm. 14-16). The final phrase of the strophe brings a cathartic climax, approached by a chromatically-inflected stepwise ascent to *f* in the voice on the word *pianto* (“weeping”), over a relentless stepwise descent in the bass (mm. 22-25).

The explosive encounter between these two more serious characters creates some of the most riveting scenes in the entire opera, and provides a low-light to set off the surrounding comedy. The murder plot itself never seriously threatens the comic order, and is presented and received with the kind of jouissance that is grounded in a knowledge that it will all come to naught. This only adds, however, to the spectacular glitter of these scenes, especially that of Act II, Scene 11 (p. 340), in which Ippolita overhears the plotting of Menesteo and his companion-in-arms, Antiloco.

The scene opens on Ippolita, who has finished singing one of her many dolorous arias. As Menesteo and Antiloco arrive on scene, Ippolita withdraws into hiding. Now for the first time Menesteo reveals to his companion his plot to murder Teseo. Antiloco attempts to dissuade him, but faced with Menesteo’s unflinching determination, resolves to assist him. Ippolita meanwhile overhears the exchange, and in a series of asides swears to avert the plot, even should it cost her own life.

There follows a spectacular trio built on the same constructive principle as the duo between Menelao and Peritoo in Act II, Scene 6: one character spies the other or others, and sings a variant of the melody and text of the first, but with the meaning essentially reversed. Menesteo sings “My heart, o friendly fate, will have this joy.” Ippolita, in an imitative gesture a bar later and a fourth lower, sings “Your heart, o knave, will not

have this joy” (mm. 44-52), as the two cadence in F. Antiloco now joins the fray, announcing, “Today Teseo will die”, injecting dynamism with a cadence in the dominant of F. The three now join in trio, as Menesteo and Antiloco sing “Yes, yes, yes, he will die”, punctuated and overlaid by Ippolita’s “No, no, no, he will not die”, finally cadencing in a dark D minor. The schemers flee, to the music of the closing ritornello, which takes up the music of “Yes, yes, yes” – “No, no, no.”

The musical and textual characterization in *Elena* offers up a diverse palette of effects and scenes, from the deeply affecting strains of Menelao, to the absurd antics of Tindaro and Iro. The stormy Menesteo and Ippolita darken the mood briefly in their dark, dramatic subplot. Yet all is eventually subsumed under the charm and good cheer of this undoubtedly comic opera.



### CHAPTER 3: ON THE EDITION

One of the principal goals of this dissertation is to make the score of *Elena* available in modern edition, so that the opera may be readily studied and performed by those lacking the time or resources to work exclusively from the original sources. My guiding principle in the preparing the edition was to preserve as much as possible of the distinctiveness of the source materials, with their characteristic ways of presenting various aspects of the score, while producing an edition that would meet the practical requirements of modern performers with respect to clarity and legibility in rehearsal. This chapter describes the sources, and identifies those aspects of the original presentation that have been preserved, as well as those that have been regularized or updated. The edition resolves ambiguities and errors in the source materials tacitly: the project of preparing a critical edition in which these editorial interventions are fully documented is beyond the scope of this dissertation, but it is my hope a critical edition of *Elena* will be forthcoming. In the meanwhile, the present edition will be useful to scholars as well as performers.

#### Sources

There are three extant sources for *Elena*: a manuscript score, a printed libretto, and a libretto supplement:

1. MS SCORE: Francesco Cavalli, *Elena*. I-Vnm, It. IV, 369 (=9893).<sup>90</sup>  
174 leaves.
2. PRINTED LIBRETTO: Nicolò Minato, *Elena, Drama per musica nel Teatro à S. Cassano, per l'anno 1659*. Venice: Appresso Andrea Giuliani, 1659.  
41 leaves. A number of copies of the libretto are extant.<sup>91</sup> The present edition is based on the copy held by the University of California, Los Angeles (UCLA 102).<sup>92</sup>
3. LIBRETTO SUPPLEMENT: [Nicolò Minato,] *Nuovo prologo et ariette aggiunte all' Elena, Drama, che si rappresenta nel Teatro à San Cassano l'anno 1659*. [Venice: Appresso Andrea Giuliani, 1659.] 6 leaves. The libretto supplement is preserved as an insert in copies of the printed libretto. This edition is based on the copy held by the library of the University of California, Los Angeles (UCLA 104).<sup>93</sup>

Toward the end of his life, Cavalli seems to have retained copyists for the purpose of preserving his oeuvre for posterity. Watermark evidence suggests that the surviving MS score of *Elena* is among these late copies.<sup>94</sup> Although most of the late copies were carried out by a primary copyist (“D”), *Elena* was copied by someone else (“C”)<sup>95</sup>, who was also the primary

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<sup>90</sup> The manuscript score has been catalogued and described in Taddeo Wiel, *I Codici musicali Contariniani del secolo XVII nella R. Biblioteca di San Marco in Venezia* (Bologna: Forni Editori, 1888), 18-19.

<sup>91</sup> See Claudio Sartori, *Libretti Italiani a Stampa Fine al 1800* (Cuneo: Bertola & Locatelli Musica: 1991), no. 8711. Libretto and supplement share a catalogue number.

<sup>92</sup> The libretto is catalogued and described in Irene Alm, *Catalog of Venetian Librettos*, 67-68.

<sup>93</sup> Ibid., 69.

<sup>94</sup> Jeffery, “The Autograph Manuscripts of Francesco Cavalli,” 114.

<sup>95</sup> Copyist designations created by Glover, adopted by Jeffery. See Glover, *Cavalli* (London: Batsford, 1978); Jeffery, “The Autograph Manuscripts of Francesco Cavalli.”

copyist of the score of *Veremonda*<sup>96</sup> in the 1650s. Most of these scores contain corrections in Cavalli's hand<sup>97</sup>, and the score of *Elena* is no exception. Peter Jeffery identified the composer's hand in the word "Ritornello" on folios 1 and 2, and in the character names in the first scene.<sup>98</sup> A small number of other annotations in his hand appear over the course of the score. A full autograph score of *Elena* is not extant.

The surviving manuscript score has been beautifully copied – the catalogue of the Contarini Collection, to which this score belongs, describes it as having *scrittura nitidissima* – "the very neatest handwriting".<sup>99</sup> Though largely reliable, the score contains a number of musical errors, including obviously wrong notes, missing or misapplied accidentals, and measures with the wrong number of beats. Cases where the musical text is clearly in error have been emended tacitly, in conformity with the overall style of the work.

The surviving score also evinces a number of peculiarities, particularly with respect to clef changes for specific characters (see *Clefs* below), which might be attributed to the process of copying an already emended performing score. Many of Cavalli's autographs were used for performance, and include corrections in the composer's hand that seem to have arisen in the course of rehearsing and performing the opera.<sup>100</sup> It is likely that the source from which the surviving manuscript of *Elena* was copied was such a performing score.

The libretto was published on 26 December 1659, at the opening of the Venetian carnival season, the likely date of the opening of the opera.

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<sup>96</sup> I-Vnm, It. IV, 407 (=9931).

<sup>97</sup> Jeffery, "The Autograph Manuscripts of Francesco Cavalli," 116.

<sup>98</sup> Ibid., 124.

<sup>99</sup> Wiel, *Codici Musicali Contariniani*, 19.

<sup>100</sup> For a detailed study of one of Cavalli's performing scores, see Jennifer Williams Brown, "Introduction," in Francesco Cavalli, *La Calisto*, ed. Jennifer Williams Brown (Madison: A-R Editions, 2007), xxv-xxvii.

The libretto supplement, published shortly thereafter, includes the texts of supplementary and substitute arias, as well as a new prologue. Both libretto and supplement are reproduced, in facsimile, in volume 2 of this dissertation.<sup>101</sup>

The text of the manuscript score is closely related to that of the libretto and libretto supplement: almost all of the sung text comes from the libretto or the supplement, although sections of both of the print sources are omitted in the score. The libretto and supplement do not duplicate each other at any point: no passages appear in both. A small number of passages in the score use text that appears in neither the libretto nor the supplement, however. In addition, the text of the score differs in numerous minute ways from that in the libretto and libretto supplement, occasionally substituting one word for another, for example.

The two printed sources – libretto and supplement – are in perfect agreement with respect to the numbering of scenes. The score, on the other hand, is slightly out of sync with the other two sources toward the ends of Acts II and III. Although the division of scenes varies between the score and the libretto/supplement pair, the division of acts is consistent among all the sources.

Table 3.1 describes the interrelationships among the three sources. The numeration of scenes is based on that in the score.

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<sup>101</sup> *Venetian Opera Libretti*. A Microfilm of *Raccolta de' drammi*; A Collection of 1,286 Opera Libretti Held by the University of California, Los Angeles (Woodbridge, Conn: Primary Source Media, 1993). Reproduced with permission from Primary Source Media.

**Table 3.1: Score, Libretto and Libretto Supplement**

	Substitute or addition from supplement  (Additional notes on scene numeration also included here)	Text in libretto not present in score	Text in supplement not present in score	Score contains additional text (more than a few lines) not found in libretto or supplement
Prologue			The “New Prologue” ( <i>Scena Infernale</i> ) presented in supplement does not appear in score.	
I/3	Indication in supplement: “In place of the aria ‘Peno, languisco, e moro’” (Menelao, “Sò che ride Amor di mè”). The manuscript score includes both arias in succession, beginning with “Sò che ride”, introduced in the supplement, but sets only the first strophe of each. (Menelao)	Second strophe of “Peno, languisco” lacking. (Menelao)	Second strophe of “Sò che ride Amor di mè” lacking. (Menelao)	
I/3		Second strophe of the duet, “Nel regno d’Amore” lacking. (Teseo, Perito)		
I/4				Score contains a second strophe of the aria, “Quest’è ben altro.” (Iro)
I/10		Second strophe of the aria, “Chi mi rubba” lacking. (Astianassa)		

Table 3.1, continued

I/11

Score contains a second strophe of the strophic recitative, “Armi, Cavalli.” (Iro)

I/15

The aria, “La bella crudele,” has been replaced by a new aria (“Dalli ai lupi”) and extended conversational recitative not present in the printed sources. The original aria, “La bella crudele,” appears later in the scene. The final recitative and aria (“O come presto... Molti son”) are given to Diomede, rather than Euripilo, as indicated in the libretto. This scene contains extensive re-writing/re-ordering. (Iro, Diomede, Euripilo)

II/2

Indication in supplement: “After the verse, ‘E nel tormento mio son disperato’” (Menesteo, “Ma che giova il languire?”). The supplement places the insertion – two lines of recitative followed by an aria in two strophes – following the first strophe of an entirely different aria (with different verse structure) presented in the libretto. The manuscript score, however, does not include an aria setting the original libretto text. Rather, the new text entirely supplants the original aria text. (Menesteo)

Aria,  
“D’Elena (ò  
duro  
Fato!)”  
lacking.  
(Menesteo)

II/6

At the end of the scene, the score includes the first strophe aria, “Vezzosi Amoretti” from III/8. The score presents the aria in each of these scenes (with both strophes appearing in III/8). (Peritoo)

Table 3.1, continued

II/8		The second strophe of Eurite's closing aria does not appear in the score. (Eurite)	New recitative and aria for Iro, not present in libretto or supplement, fall after Eurite's line, "V'è di buon, ch'egl'è pazzo" and before her subsequent, "Deggio crederlo ò nò?" Some of the words in the second strophe are not easily legible. (Iro)
II/9	Indication in supplement: "At the end of the ninth scene" (Teseo, "Quanto gode un fido amante"). The manuscript score places the new aria precisely as indicated, at the end of Scene 9, but includes only the first strophe. (Teseo)	The second strophe of the aria "Quanto gode" is omitted in the score. (Teseo)	
II/11 (= print sources II/11-12)	Indication in supplement: "The twelfth scene is revised as follows" (Ippolita, "Quanto gioir"). The score substitutes the new recitative and aria for the text of II/12 provided in the libretto, but appends it to the end of II/11. (Ippolita)	The entire scene presented in the libretto for II/12 is omitted in the score. (Ippolita)	
II/13 (= print sources II/14)	Indication in supplement: "In place of the aria, 'O penosa servitù'" (Menelao, "Che non può stral d'amore"). Instead of replacing the aria presented in the libretto with the new text from the supplement, the score includes both arias, beginning with that in the supplement, but setting only a single strophe of the supplement's aria. (Menelao)	The second strophe of the aria "Che non può stral d'amore" is omitted in the score. (Menelao)	
II/14 (= print sources II/15)		Second strophe of Elena's closing aria lacking. (Elena)	



Table 3.1, continued

II/15  (= print sources first part of II/16)	Indication in supplement: “After Scene 15” (Menesteo, “Quanto, quanto noiose”). The printed texts and manuscript score are out of sync by one scene number at this point: the supplement’s indication “Doppo la Scena 15” therefore corresponds in the score to the beginning not of scene 16, but of scene 15. The score presents the new recitative and aria in their entirety. (Menesteo)	Score contains a second strophe of Iro’s closing aria, not present in the libretto or supplement. (Iro)
II/16  (= print sources second part of II/16)		[Score begins a new scene at the chorus “Festeggin le schiere”. Hence the score’s II/16 corresponds to the second part of II/16 in the libretto.]
III/3	Indication in supplement: “In place of the aria, ‘Dami morte ò dami aita’” (Ippolita, “Non v’intendo ò miei pensieri”). The score presents the new aria in its entirety, exactly as prescribed in the supplement, i.e., replacing the aria in the libretto. (Ippolita)	
	Indication in supplement: “In place of the aria, ‘Dormi dormi Caro Ben’” (Ippolita, “Amoretti deh volate”). Again, the score presents the new aria in its entirety, following exactly the prescription in the supplement, and entirely supplanting the aria text in the libretto. (Ippolita)	
III/5	Indication in supplement: “In place of the aria, ‘E questa la Mercè’” (Ippolita, “Io non voglio disperarmi”). The score presents the new aria in its entirety, supplanting the aria text in the libretto. (Ippolita)	The score lacks the single line of recitative that precedes the aria in the libretto. (Ippolita)
III/6	Indication in supplement: “After the verse, ‘Origine crudel del nostro errore’” (Antiloco, “Il tormento de mortali”). The score presents the new aria in its entirety, in the spot prescribed in the supplement. (Antiloco)	

Table 3.1, continued

III/7

Special case: Scene opens with an aria that does not appear in the supplement or in the body of the libretto, but rather at the end of the libretto as an appendix with the indication, “In the third act, at the beginning of Scene 7, the following *canzone* is added (Elena, “E pur dolce”). (Elena)

III/9

Indication in supplement: “In place of the aria, ‘Se spezzai quelle catene’” (Teseo, “Amanti semplicetti”). The score follows the indication in the supplement precisely. (Teseo)

Indication in supplement: “After Scene 9” (Iro, “Oh che giubilo sento al core”). The score lacks the new aria. (Iro)

III/12

(=print  
sources  
first part  
of  
III/12)

The score divides the libretto’s III/12 into two separate scenes. Hence the score’s III/12 ends in the middle of the libretto’s III/12.

III/13

(= print  
sources  
second  
part of  
III/12)

The score divides the libretto’s III/12 into two separate scenes. Hence the score’s III/13 begins in the middle of the libretto’s III/12.

III/14

(= print  
sources  
first part  
of III/13)

The score divides the libretto’s III/13 into two separate scenes. Hence the score’s III/14 ends in the middle of the libretto’s III/13.

Table 3.1, continued

III/15	The score divides the libretto's III/13 into two separate scenes.
(= print sources second part of III/13)	Hence the score's III/15 begins in the middle of the libretto's III/13.

III/16

(=print  
sources  
III/14)

III/17

(=print  
sources  
III/15)

III/18

(=print  
sources  
III/16)

Editorial Policies

The principal source for this edition is the manuscript score. All of the music in the manuscript has been reproduced, with minor corrections, in the edition. The sung text is based on the MS score, with spelling following that of the printed libretto and libretto supplement, which contain fewer errors. As the division of scenes is not perfectly consistent among the sources, the edition preserves the scene divisions of the manuscript score.

## **Text: General Principles**

The MS score presents an abundance of text serving a variety of functions: sung text, titles and other headings, set-piece labels, and performance and stage directives. All of the text in the manuscript has been included in the edition. Orthography in the edition is based on that of the printed libretto and libretto supplement, which are more consistently legible than the manuscript score. Where the sung text of the score diverges from that of the printed texts, however, the edition favors the reading in the manuscript. The characteristic irregularities of spelling and capitalization in the sources have been preserved, with the exception of character names, the spelling of which has been regularized. Punctuation has likewise been tacitly regularized, and all abbreviations (e.g. “lâguire” and “&”) have been expanded without comment.

## **Sung Text**

The underlay in the edition is based on several factors in the manuscript score: the placement on the page of words and syllables relative to the sung notes, slurs indicating melismas (these have not been reproduced in the edition – see *Ties and Slurs*), and the number of notes and syllables. The underlay of syllables in ambiguous cases has been determined based on text setting principles in evidence elsewhere in the score: the placement of strong on strong beats and melismas on accented syllables only, and a preference for the non-separation of glides, diphthongs and elisions.

Repeated text is indicated in the source by the symbol S. Where this symbol occurs in the manuscript, the present edition has rendered the repeated text, in italics.

The presentation of second strophes follows that of the MS source. The manuscript presents second strophes two distinct ways: fully written out, with music and text (by far the most common); and text written underneath the bass line of the first strophe. Where the score presents the music and text of the second strophe after that of the first, or after a ritornello, the edition reproduces this placement. There are often minor differences in notes or rhythms between the first and second strophes, and except for cases of glaring errors, these differences have been preserved. In cases where the source presents the second strophe on the same systems as the first strophe, the edition has replicated this. The placement has been modernized, however: whereas the source presents the second strophe text below the bass line, in the present edition, the text has been moved to the standard modern position, directly below the text of the first strophe (e.g. *Non v'intendo*, Act III, Scene 3).

In cases where the sung text appears in neither of the printed sources, the edition is based exclusively on the handwritten score. On one occasion the handwriting is illegible (II/8, mm. 55-57, second strophe, p. 314) and the edition has put question marks (?) in place of words.

Sung text present in the libretto or libretto supplement but not in the MS score second has not been included in the edition.

### **Text Clarifying Elements of the Score**

The MS score includes textual indications clarifying scoring (*à 2*), and the role of various passages within larger musical structure (*2a* [tacitly expanded to *seconda*] to indicate the second strophe of a strophic aria). These have been reproduced in the edition. No editorial clarifications of this kind

have been introduced. The labeling of sections and set-pieces (e.g., *Ritornello*, *Sinfonia*, *Aria*) in the edition likewise preserves the indications in the MS score, without introducing such labels editorially.

### **Scene Headings**

The presentation of act and scene numbers has been normalized and translated into English. In all other respects (information on scenery, character names), the scene headings in the edition follow those in the MS score, with additional information from the libretto introduced tacitly.

### **Repeats and *Da Capo* Indications**

The source contains a handful of indications for *da capo* structures, as well as conventional repeats. In the manuscript, repeat signs (always written :| |: ) appear at the double-bar, and indicate the end of the section to be repeated. No similar sign appears at the beginning of the section to be repeated, which is usually marked by a double-bar. *Da capo* indications occur in various formulations, e.g. *se replica da capo l'aria*, or [aria opening line] *da capo*. The presentation of these indications has been preserved. No additional editorial repeat signs or *da capo* indications have been introduced.

### **Performance directives**

Performance indications are almost entirely absent from the manuscript score. Those few indications that are present include tempo and dynamic markings, indications for cadential trills (.t.), and staccato markings. They have been reproduced in their original form, and no additional performance indications have been added. In addition to these familiar

directives indications, the score presents a small number of *segue* indications. Some of these appear at the bottom of a recto folio, and are a form of *custos*, alerting us to what will follow on the next page (e.g. *segue à2*). All indications of the *custos* type (including cues of upcoming text) have been omitted in the edition. Other *segue* markings are indicative of pacing in performance (e.g. *segue subito il ritornello*). These have been preserved in the edition. Segue indications indicative of performance but occurring incidentally at a page-turn have been emended and all reference to page-turns taken out. The interpretation of these indications in performance is discussed in Chapter 4. No additional *segue* indications have been introduced.

### **Stage Directions**

All stage directions in the MS score have been reproduced in the edition. Stage directions present in the libretto but not in the score have been included in the edition without comment. Where the score and libretto provide variant stage directions, the source providing the fuller description has been included.

### **Part Names**

The names of characters in the edition are given in Italian, in the original spelling used in the MS score. A complete list of characters names, along with their original clefs, is provided at the outset of the edition.

The instrumental parts are unlabeled in the MS score. Part names are provided in square brackets. In keeping with current knowledge of Venetian operatic performance practice, the two g-clef parts have been labeled Violin I and Violin II, respectively. The bass has been labeled Basso Continuo.

The manuscript score indicates the participation of trumpets in Act II, Scene 16. In this scene, the treble parts have been labeled within square brackets as Trumpet I and Trumpet II. Since trumpets would have been on hand for the production, it is possible they would have participated in other places as well (see Chapter 4). Nevertheless, their participation is indicated in the edited score only in the passage clearly indicated in the manuscript.

### **Score Order**

The order of instruments presented in the manuscript, in which the violins are separated from the basso continuo and placed above the voices, has been preserved. Voices have been ordered from highest to lowest.

### **Note Values**

Original note-values have been preserved throughout this edition, except at section endings in triple meter, where the source presents whole notes: These have been tacitly modernized to dotted halves. The notation of rests has been tacitly regularized.

### **Clefs**

The present edition uses modern clefs. The clefs of the three-part instrumental ensemble (g, g, F) have been preserved. All the vocal parts are written in c-clefs in the manuscript source, and have been modernized. A cast list including the original clefs assigned to each character is provided with the edition.



In a few cases, the source switches clef suddenly for a given character. In some cases the clef change is clearly an error, as when the pitches make no sense unless a different clef is substituted, or where the score suddenly provides few bars of music with a different clef and register from those native to a character; such errors have been emended tacitly. Other clef changes are more extensive, and have been preserved in the edition, as users may wish to draw their own conclusions on how these anomalies may have arisen, and how to resolve them in performance. Teseo's role begins in c4 clef, but switches to c1 in Act III, Scene 2 and then back to c4 in Act III, Scene 9; this extended change of clef has been modernized and preserved. There are sections where Teseo's part is written in c1 clef, and the bass is high enough that it would cross over the voice if Teseo's part were sung an octave down – a situation not likely to have arisen from careless copying. It is likely that in these instances the copyist is reproducing an inconsistency in the original score. How these inconsistencies may have made their way into that score is open to speculation. It is conceivable the score was used for performance, and that the casting of Teseo may have changed after the opera was written, as was the case for the character of Endimione in Cavalli's *Calisto*.<sup>102</sup> For any number of practical reasons, the role of Teseo may have been sung in different performances by a tenor and a soprano castrato, with portions of both versions being preserved in the original score, to be recopied years later in a process that would cover up any explanatory clues, such as erasures or annotations. Antiloco's part is likewise written in

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<sup>102</sup> The alto castrato Bonifatio who was cast in the role of Endimione died shortly after the opening of the opera, and Cavalli rewrote his role for a soprano. See Brown, "Introduction," xxv. On evidence of the rewriting of the role of Ottone in Monteverdi's *L'Incoronazione di Poppea*, see Curtis, "Preface," vi.

two different clefs (primarily in c4, with extended passages in F), and these inconsistencies have been modernized and preserved in the edition.

### **Key Signatures**

Two key signatures appear in the manuscript source: the signature of no flats or sharps (occasionally indicated by a b-natural), and the signature of one flat. The establishment of different tonal centers within this framework is accomplished through the use of accidentals, and this practice is preserved in the present edition; signatures have not been modernized. Redundant statements of the prevailing signature in the manuscript, usually at sectional divisions, have not been preserved in the edition.

### **Meters and Barlines**

Six distinct meter signatures appear in the manuscript score: C, 3, 3/4, 3/2, 6/4 and C 6/4. These indications have been preserved in the edition. Redundant statements of the meter signature (at sectional beginnings and at the entrances of new instruments and voices) have been tacitly omitted.

The barring practice in the source differs from modern convention in two general ways: through the omission of barlines expected in modern practice, and through the addition of barlines not expected. The general principle adopted in the present edition is to preserve all notated barlines, including those that divide a measure into smaller units than modern conventions would stipulate. In these cases, measure numbers account for the smaller units as separate measures. In cases where the source omits the barline, dashed editorial barlines have been introduced. Editorial barlines are counted in the numbering of measures. The practice of the source is to

divide bars over more than one staff to preserve space. These line-divisions have not been reproduced in the present edition.

Several peculiarities of the meter 3 deserve special mention. In this meter, the underlying beat is the quarter note, but the bar may group these in 3, 6, 9, or 12. The present edition preserves all of the bar-lines in the source. Dashed editorial bar-lines dividing these passages into consistent three-beat measures have been added.

In all meters, the manuscript often omits a bar-line before the cadence. Dashed editorial bar-lines have been added in these cases, as in all other cases where an expected barline has been omitted in the source. Cadential hemiolas in the source are most often barred in two-beat groups. The edition has normalized this practice in conformity with modern expectations: dashed barlines delineating three-beat measures have been introduced.

The source often uses thin-thin double-bars to articulate sectional endings, at the end of sinfonias and set pieces, as well as occasionally within dialogue. The practice, especially in dialogue, is not consistent. Because the placement of double-bars may be suggestive of varying degrees of finality, the present edition has not regularized the practice. All original double-bars have been preserved, and none have been introduced.

In Menesteo's aria at the opening of Act III, Scene 10, the MS uses the symbol "4" to designate a measure of 4/4 within a prevailing context of 3, with a precise mathematical relationship to the surrounding material, based on bar equivalence – in a word, quadruplets. This notation has been

preserved, with the editorial 4 symbol introduced within square brackets at places in the aria where it is required by the notated music.

### **Accidentals**

The placement and meaning of accidentals in the MS score is inconsistent. The accidental may be placed to the left, to the right, or above, the note that it modifies. In many cases, a single accidental clearly applies to an entire measure. In others, the same accidental appears more than once within a single measure. In most cases, the meaning is clarified by the melodic and harmonic contexts. These irregularities have been tacitly normalized in accordance with modern notational convention.

The source uses the sharp sign to raise a note flattened by the signature; the present edition has tacitly converted this to the natural sign.

Often, an accidental not present in the MS score is clearly necessary based on the harmonic and melodic contexts (i.e., where it produces obviously unidiomatic dissonance or chromaticism). In these cases, editorial accidentals have been added in miniature type-face.

### **Basso Continuo Figures**

The manuscript provides a number of basso continuo figures. These have been retained in this edition, and no additional figures have been added. Suspensions written, for example, 76 or 343 are tacitly expanded in accordance with modern convention, to 7-6, and 3-4-3, respectively. Continuo figures in the score are placed above the bass. This placement has been normalized in accordance with modern expectations: figures in the edition are placed below the bass. Variations in the horizontal placement in

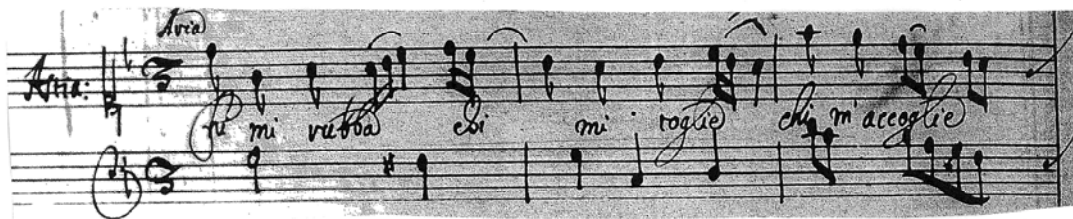
the manuscript, as in cases where the copyist places the figure horizontally between two bass notes to which it applies, have been preserved in the edition.

## Fermatas

Fermatas appear in the source at the ends of sections, both long and short. Their use is inconsistent, and because their presence or absence may in some cases be suggestive for performance, the use has not been regularized. All original fermatas have been retained. In cases where all voices come to a close, but the source gives a fermata on a single voice only, fermatas have been added tacitly in the remaining voices. In cases where the fermata occurs in a single voice only, but the other voices continue on, fermatas have not been introduced into the other voices.

## Slurs and Ties

Slurs are occasionally used in the source in vocal passages. In most cases, their function seems to be to clarify underlay (Figure 3.1). They do not appear to have significance for articulation, especially as they are never used in instrumental parts; they have been omitted in the edition.



**Figure 3.1: Slurs Clarifying Underlay**

The instrumental bass line in the source, as in a number of Venetian opera manuscripts, makes use of tied repeated notes within a bar, most often tied half-notes in common time, although other combinations also occur. Tied bass notes occur both at line-breaks in the score (where the two halves of a measure appear on consecutive staves), as well as in measures not divided over more than one staff. Scholars disagree on the musical significance of this notation. This notational practice has been preserved in the present edition, and its interpretation discussed in Chapter 4 (Performance Practice).

### **Beams, Brackets and Braces**

The presentation of beams, brackets and braces has been tacitly normalized in accordance with modern practice.

### **Empty Staves**

Occasionally, when an entire section of music is repeated after an intervening passage, the source includes complete music for one instrument, and leaves one or more empty staves to indicate that the other instruments are meant to play as well. In almost every case, this convention is used for reiterations of ritornelli, where the practice is quite ubiquitous in the source: the bass line is provided in full, with one or two empty, barred, staves above. This practice, as it applies to ritornelli, varies in the number of staves provided (one or two) and in the clef of the empty staff or staves (c1 or g), but the meaning is nonetheless unambiguous: the bass is always that of a ritornello for which a fully instrumented version has previously been provided, and the empty staff or staves, whatever their clef, indicate that the

treble instruments are meant to play along. A similar shorthand is in evidence in cases where the source indicates a reiteration of the ritornello by supplying the bass line only, without empty staves for the treble instruments. As these variations of the shorthand are identical in their meaning, the edition has normalized them by consistently using the most efficient version of the convention: that in which the bass alone is provided, without empty staves.<sup>103</sup>

In one case (II/16), the source uses empty staves for the reiteration of a chorus, which it indicates by providing the choral bass only, along with empty staves for the other voices and continuo. In this special case, the edition has preserved the presentation in the manuscript. The first statement of the chorus is likewise interesting in that it presents an empty staff for the instrumental bass, which is presumably meant to double the vocal bass. This notation has been preserved in the edition.

Another special case occurs in Act II, Scene 6. Peritoo's closing aria, *Vezzosi Amoretti*, appears twice in the score: once here, and then again at the conclusion of Act III, Scene 8, where the libretto places it. The two scenes are remarkably similar, both including playful love duets punctuated by asides by Menelao indicating that he's only pretending. Why the closing aria appears in both scenes is open to speculation. It is possible that the comical Peritoo was a success with the audiences, and that over the course of the run of performances, it was decided to give him two opportunities to sing the aria. Whatever the source of the anomaly, the first appearance of this aria in the score includes a ritornello with notated bass, and treble instruments

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<sup>103</sup> In one case, the indication refers to a sung ritornello: "Ritornello ut supra che sperate" (II/3, p. 267)

omitted. The edition has supplied the missing treble parts from the corresponding passage in III/8.

Other appearances of empty staves in the manuscript occur where the copyist has bracketed together the instruments and voices that will be participating in a specific passage. Occasionally, this results in empty staves (often barred, but with rests omitted) where certain bracketed voices or instruments are silent. These empty staves have been omitted in the edition.



## CHAPTER 4: PERFORMANCE PRACTICE

Cavalli's *Elena* was premiered almost exactly 450 years ago, yet it remains fresh and provocative for modern audiences. Reviving *Elena* for the modern stage invites the performer to engage with a number of fascinating issues, ranging from concrete questions on the interpretation of sources to abstract musings on the representation of gender and sexuality. And the ways in which we answer these questions will have profound aesthetic implications. Indeed, the very ambiguity of the source materials, as well as their cultural distance from our own circumstances, guarantees that no two independent performances will be the same, or even very much alike. It is precisely this room for creative exploration that makes this repertory so very appealing for the performer, and so potentially gratifying to its audience. In the end, *Elena* is a work of theater, not of paper and ink. It is only in bringing delight to its audience that it accomplishes its goal. And it is on this basis that all performances will finally be judged.

### Instruments

At the heart of Venetian operatic style is the texture of a single voice accompanied by basso continuo. In contrast with the earlier, courtly style, in which the ample coffers of the late Renaissance courts funded richly varied instrumental ensembles, imparting variety and color on the level of pure sonority, the vocal and instrumental forces of Venetian public opera achieve their effect through the expressivity of much leaner forces.

Instrumentally, the weight of the opera falls to the continuo group. An expressive, sensitive and theatrically astute continuo group can serve as a

powerful force in the projection of the drama. Ultimately the success of a performance of a Venetian opera will depend on the artfulness of the continuo performance – the deployment of forces, and the sensitivity to dramatic context. The continuo players must be actors, and must display a fierce intuition for the pacing of the dialogue that they punctuate.

As the instrumental accompaniment of Venetian opera rests almost entirely with the continuo, the sparsity of the texture exposes nuances of expressivity with an intimacy only possible in such an ensemble of soloists. These operas are, in a sense, chamber music. Especially in the small space of the Teatro S. Cassiano, the intimacy of the hall would allow for a degree of nuance that would be lost in a larger space, or in a larger ensemble.

Beyond the issues relating to the continuo group’s playing style as such – articulation, voicing, ornamentation, pacing, etc. – the strategy for deployment of forces is one of the most interesting performance practice issues in this repertory. Before examining possible approaches, it is useful to consider what instruments would have been present in the continuo group. Fortunately, pay records for the Teatro S. Cassiano for the 1658-1659 season survive among Marco Faustini’s papers. Dating from the season just prior to that in which *Elena* appeared, these pay records can give us a picture of what the continuo group of *Elena* may have looked like. The composition of the instrumental ensemble at S. Cassiano in 1658-1659 is as follows (Table 4.1):

**Table 4.1: Instrumental Ensemble at S. Cassiano (1658-1659)**<sup>104</sup>

<u>Instrument</u>	<u>Name</u>	<u>Nightly wage</u>
1 <sup>st</sup> keyboard	[Francesco Cavalli] <sup>105</sup>	---

<sup>104</sup> Table reproduced from Glixon and Glixon, *Inventing the Business of Opera*, 351.

Table 4.1, continued

2 <sup>nd</sup> keyboard	Tonin	12
1 <sup>st</sup> theorbo	“Tiorba da Padova”	14
2 <sup>nd</sup> theorbo	“Prete della tiorba”	13
1 <sup>st</sup> violin	Don Giovanni Battista	18:12
2 <sup>nd</sup> violin	---	12
Viola	Don Lorenzo	10
Violetta <sup>106</sup>	---	4:13
Violone	---	17
Tuner	---	4:13

It should be mentioned at the outset that the number of warm bodies in the ensemble is not necessarily identical to the number of instruments available to them. Beyond the standard two harpsichords and two theorbos, it is conceivable that the players may have had one or two other instruments on hand. One possibility is a guitar, which was sometimes used for special effects in Venetian operas, especially for comic scenes.<sup>107</sup> In our revival of the opera, the theorbist played guitar in the comic love duo between Peritoo and Menelao, in Act II, Scene 6.<sup>108</sup> Another possibility is an additional keyboard instrument, such as an *organo di legno* (organ with woodpipes), although organs were uncommon in theaters at this time.<sup>109</sup> Our performance was held in a hall with a beautiful replica of a baroque chamber organ, and we availed ourselves of this resource to lend depth and variety to the continuo group.

The standard continuo group for Venetian opera, as we have seen,

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<sup>105</sup> “Cavalli’s name does not appear in the orchestra list in the account book, but he was obligated by his contract not only to compose the opera, but to play the first keyboard... Payment for this duty was included in his fee.” Ibid., 351n.

<sup>106</sup> An ambiguous term that may denote one of a number of string instruments of the violin and viol families. In Venetian seventeenth-century usage it most likely refers to a small bass violin. See *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., s.v. “Violetta,” (by Howard Mayer Brown and Stephen Bonta).

<sup>107</sup> Curtis, “Preface,” xii.

<sup>108</sup> See note 4, above.

<sup>109</sup> Curtis, “Preface,” xii.

consisted of two harpsichords, two instruments of the lute family (such as two theorbos, or a theorbo and archlute), and a violone. That the instruments come in twos invites us to think creatively about why that may have been the case. As Alan Curtis has noted, the reason for the presence of dual harpsichords in seventeenth-century Italian opera is “still only dimly understood.”<sup>110</sup> We know that Cavalli’s contracts generally indicated he was to play cembalo primo.<sup>111</sup> Curtis has suggested that the composer would have accompanied the recitatives, while the considerably less well-paid second harpsichordist would have doubled in ritornelli and set pieces.<sup>112</sup> However, as he points out, there is also pictorial and musical evidence that the continuo group may have been deployed in two sections, placed on opposite sides of the instrumental ensemble, each accompanying the singers standing closest to it. In recitative, this could result in spatially contrasting accompaniment, thus adding an additional dimension in conversational exchanges.<sup>113</sup>

Curtis, however, remarks that “particularly in scenes of rapid, fiery dialogue... it is tempting to suppose that the composer provided harmonic overlap (each new entrance beginning with the same harmony as the previous character’s cadence) not only in order to allow singers to reply at once, or even overlap by interrupting, but also to allow the second harpsichordist’s urgently arpeggiated entrance to pounce upon the first harpsichord’s cadence.”<sup>114</sup> I would agree wholeheartedly with Curtis’s

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<sup>110</sup> Ibid., xii.

<sup>111</sup> Glixon and Glixon, *Inventing the Business of Opera*, 152.

<sup>112</sup> Curtis, “Preface,” xii.

<sup>113</sup> A painting of a performance in Turin shows just this configuration. See Ricardo Mezzanotte, *The Simon and Schuster Book of the Opera: A Complete Reference Guide, 1597 to the Present* (New York: Simon & Schuster, 1978), 37-38. Cited and discussed in Curtis, “Preface,” xii.

<sup>114</sup> Ibid., xii.

conclusions. And in addition, I would argue that the use of separate continuo groups in conversational recitative is further supported by a curiosity of notation in this repertory, which has not been adequately accounted for by editors and commentators. Not only in the MS score of *Elena*, but in other Venetian operas of the period as well (*Poppea* included), the source often shows tied consecutive bass notes with no change in pitch. The meaning of this notation has long remained obscure.<sup>115</sup>

A close examination of appearances of this notation in *Elena*, however, reveals that they occur remarkably often in conversational recitatives, where they demarcate a shift in speaker. The note before the tie marks the cadence of the first speaker, while the note after the tie accompanies the entrance of the second. In the context of the pictorial evidence for separated continuo groups, this notational peculiarity suggests the entrance of a new continuo instrument or instruments after the tie – in other words, the use of contrasting continuo groups to impart a spatial dimension to the accompaniment of conversational recitative.

In addition to the spatial consideration in the deployment of continuo forces, two other styles of approach can also contribute to an effective performance. Stephen Stubbs has proposed two theories about the bases on which Monteverdi and his contemporaries would have made decisions on the assignment of continuo instruments to specific passages. Although his investigation focuses on a slightly earlier period, his suggestions can be profitably applied to the mid-century repertory as well.<sup>116</sup> Stubbs's two

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<sup>115</sup> Jennifer Williams Brown believed it to be without musical significance, arising from the need for legibility in rehearsal, and emended such appearances in the MS of *La Calisto* to un-tied notes of longer value. Brown, "Introduction," xxxvi; *ibid.*, "Critical Report," in Cavalli, *La Calisto*, 175.

<sup>116</sup> Stephen Stubbs, "L'armonia sonora: Continuo Orchestration in Monteverdi's *Orfeo*," *Early Music* 22, no. 1 (1994): 92.

strategies for continuo instrumentation are by *role*, and by *affetto*. Drawing on the printed score of *Orfeo*, which indicates specific continuo instruments for some portions of the score, Stubbs concludes that both of these strategies were in play.

The concept of instrumentation by role indicates an approach in which a specific instrument or collection of instruments is associated with a particular character. Stubbs found this to be employed with certain characters, especially with those characters who play an on-stage instrument. Instrumentation by *affetto* has its theoretical underpinnings in the musical aesthetics of the time, specifically in the belief that the aim of music is to move the passions. Evidence for the practice appears in the foreword to Emilio de' Cavalieri's *Rappresentazione di Anima, e di Corpo* (Rome, 1600), which indicates that, "Signor Emilio would praise the changing of instrumentation to conform to the *affetto* of the singer."<sup>117</sup>

Based on our experiments in rehearsal, I came to the opinion that both of these strategies have a role to play in the deployment of continuo forces in *Elena*. The association of a character with specific instruments has the advantage of building a distinctive sound world around that character, thus aiding in musical characterization. On the other hand, the results can be predictable and monotonous, especially in longer passages. This is particularly problematic for central characters, who often need to express a range of emotions, and are better served by a broader palette of accompanimental options.

In our performance, we used modified versions of this principle. In passages of quick dialogue, it was sometimes useful to assign one continuo

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<sup>117</sup> Cited in *ibid.*, 88.

instrument to one character and another to her interlocutor. We used this strategy, for instance, in Act I, Scene 9, with its quick exchanges between Elena and Menelao. With some additional shifts of instrumentation to accommodate nuances of affect (see discussion of instrumentation by affect in the paragraphs that follow), our basic assignment was the glittering harpsichord to Elena, and the soulful theorbo to Menelao. And indeed, throughout the opera, these two characters gravitated to these two continuo instruments, though not consistently or exclusively.

As we mentioned earlier, the presence in the hall of a replica of a baroque chamber organ allowed us to exploit its distinctive characteristics to enrich our continuo forces. Although we used the organ in various ways – to add amplitude to the tuttis, to evoke other-worldly associations in the sleep scene (Act II, scene 14), and for loud, boisterous effects in the wrestling match (Act I, scene 10)<sup>118</sup> – we also employed it for characterization. As a basic assignment, we matched regal Ippolita to the organ. For the most part, whenever she sang, the organ played. We often added other instruments as well, however, and occasionally dispensed with the organ altogether. The association was thus fairly loose, but nonetheless present.

Continuo instrumentation by affect is an enormously effective tool for reinforcing subtle shifts in dramatic tone. Particularly in longer soliloquies, shifts in continuo instrumentation contribute an additional dimension to the affective geography of the scene. One scene with particular shifts of this kind is Act II, Scene 14, in which Menelao finally reveals his

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<sup>118</sup> The historic *organo di legno* would not have had the strident sounds of which we availed ourselves for this scene. In the spirit of creative adaptation we used them anyway, though elsewhere we restricted the organ to the sounds available in Venetian theaters.

identity to Elena. As we saw in Ch. 2, Menelao's self-revealing proceeds in stages: first through feigned somnambulism in which he declares his love (mm. 43-63), then in teasing dialogue and quick exchanges during which Elena still believes him to be the Amazon Elisa (mm. 64 – 90), and finally in a passionate recitative monologue in which he finally reveals his true identity.<sup>119</sup> This monologue is, in one sense, the climax of the opera, or one of its climaxes, at least. The drama of the opera up to this point has ridden on the premise of Menelao's disguise, and here it is finally lifted. And this climax of unveiling comes in waves, starting with the unexpected shift from a cadence on A Minor (Elena's "Al ciel lo giuro" – "By heaven, I swear it," m. 90) to the G minor of Menelao's "Eccovi, ò bella" ("Behold, o beautiful one," m. 91). The next shift comes in m. 97, with a cadence now to G major – rather than to the expected G minor of the previous phrase – for the next stage of the revealing: "Amazone non son: son Menelao" ("I am no Amazon: I am Menelaus"). And finally comes an utterly unexpected shift by third, from F major to D major, for the ravishing "Eccomi à vostri piedi" ("Behold me at your feet," m. 105).

Each of these three tonal shifts marks a stage in Menelao's unveiling, and brings with it inherent affective connotations. Shifts in continuo scoring would further enhance this effect. The decision as to which instruments will play at each of these harmonic shifts will depend on the performers' concept of the pacing of this monologue: whether, for example, "Amazone non son: son Menelao" is passionate and pleading, or forcefully declarative. If the

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<sup>119</sup> In style and effect, this passage is related to the recitative soliloquy, a heightened form of diction typically reserved for the noblest of characters, and a scene type the prominence of which waned in the later decades of the seventeenth century. See Margaret Murata, "The Recitative Soliloquy," *Journal of the American Musicological Society* 32, no. 1 (1979): 45-73.



latter, a strong cadence to G major in the continuo in m. 97 might be struck by the harpsichord and theorbo together, which would set up a contrast for more romantic instrumentation at the final revealing in m. 105. If the former, one might set up a passage for solo theorbo in m. 97 with a preceding passage for harpsichord and theorbo together in mm. 91-97.

Beyond the decisions regarding which chordal instruments should play, there is also the question of whether and when to use the sustaining bass. As a rule, these instruments work excellently in arias and other set pieces, and less so in recitative;<sup>120</sup> possible exceptions include places where the bass is written in long notes, in which case a sustaining bass instrument can add additional expressivity. Whatever instrumentation one decides on for mm. 90-97 and 97-104, the harmonic shift at m. 105 offers an excellent opportunity to bring in the sustaining bass. Its intensity and color lend just the right affect to this final stage of Menelao's unmasking.

Before moving on, we should take a moment to note that the chordal and sustaining bass instruments are by no means the only instruments that may be employed in realizing the figured bass. Agazzari's "Del sonare sopra'l basso" (Siena, 1607), though written a half century before the composition of *Elena*, points to a tradition that may have persisted, in some form, well into the century. He writes:

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<sup>120</sup> On the role of sustaining bass instruments in continuo accompaniment, see Tharald Borgir, "The Performance of the Basso Continuo in Italian Baroque Music" (Ph.D. diss., University of California, 1987).

As a foundation, there are those which guide and sustain the entire body of the voices and instruments of the said concerto; which are the organ, cembalo, etc., and similarly in the case of few or single voices, lute, *tiorba*, *arpa* etc. As ornament there are those which disport themselves and play counterpoints, and thus render the harmony more agreeable and sonorous; such as the lute, *tiorba*, *arpa*, *lirone*, *cetera*, *spinetto*, *chitarrina*, *violino*, *pandora* and the like.<sup>121</sup>

It is worthy of notice that in addition to the instruments that we are accustomed to thinking of as part of a continuo group, Agazzari also mentions the violin as a melodic and contrapuntal continuo instrument – a possibility that would benefit from creative exploration in this repertory. Certainly the pay records from the previous season, which grant the first violinist a pay grade fifty percent higher than his colleague playing second, might be understood as partially reflecting the specialized skill of improvisatory continuo realization.

It should be mentioned in conclusion that the approach to continuo instrumentation in recitative differs somewhat from that for set-pieces. Recitative demands greater flexibility, not only from the singers, but also from the continuo group. For that reason, a smaller number of players tends to work better, adding greater clarity to the declamation, as well as to the grammar and syntax (which the continuo clarifies). In concerted pieces, *ritornelli* and *sinfonie*, by contrast, the rhythmic and metrical regularity poses an excellent opportunity for tutti playing. Our performance often made use of the entire instrumental ensemble for such passages, though occasionally employing contrasting instrumentation for various formal sections or strophes.

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<sup>121</sup> Translated in F. T. Arnold, *The Art of Accompaniment from a Thorough-Bass as Practised in the XVIIth and XVIIIth Centuries*, 2<sup>nd</sup> ed. (New York: Dover, 1965), 68.

In addition to the basso continuo, the score of *Elena* relies on two unnamed treble instruments in g-clef, certainly violins: pay records and eyewitness accounts indicate that the primary non-continuo instruments in this repertory were violins, one on a part. Whereas some of Cavalli's operas use four-part strings, the majority use a three-part ensemble. In the score of *Elena*, the prologue breaks with the scoring of the rest of the opera, and includes a viola line (again, unnamed, but written in c3 clef). What the presence of a notated viola part in the prologue might mean for the rest of the opera is open for speculation. It is possible that the prologue that comes down to us in the surviving manuscript of *Elena* was not the one that was actually performed in the original production of the work, and that its comparative grandeur reflects a choice by the copyist (and presumably by Cavalli) to include it in the presentation copy in spite of the practical challenges it poses (see Introduction, pp. 4-6, above). Performers may wish to follow the example of the prologue, and write viola parts for the rest of the opera as well. The addition of inner parts was a common aspect of operatic revisions in the period, as is evinced by a number of operas for which more than one score survives.<sup>122</sup> The practice will likewise be essential for modern performances in larger halls, since the trio sonata texture of the score will sound remarkably unidiomatic with many strings to a part.<sup>123</sup> Performers wishing to mount a production of the opera in a modern opera house would also be advised to add to the instrumental sound by augmenting the number of instruments in the continuo group.

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<sup>122</sup> See Curtis, "Preface." See also Hendrik Schulze, "The Manuscript Score as a Document of Performance Practice in Cavalli's Operas 1654-1661." *Philomusica on-line* 5 (2005), [http://philomusica.unipv.it/annate/2005-6/amiche\\_rivali/schulze/index.html](http://philomusica.unipv.it/annate/2005-6/amiche_rivali/schulze/index.html).

<sup>123</sup> Jennifer Williams Brown makes this point in the introduction to her edition of Cavalli's *La Calisto*. See Brown, "Introduction," xl.

In addition to the strings, trumpets and kettledrum are indicated in the score, and were probably present in the 1659 performances, most likely as onstage instruments.<sup>124</sup> Act II, Scene 16 opens with a choral fanfare, which concludes with the words, “Il timpano suoni, Si tocchin le trombe” (“Let the drum sound, let the trumpets be played”). The instrumental passage that follows is labeled *Tocco*, and is in idiomatic trumpet-drum fanfare style, in A major. Moreover, at the repeat of the *tocco*, the manuscript provides the indication, *trombe*.

The presence of trumpets and drums in the original production invites us to ask whether they may have played in other scenes as well. One obvious candidate is Act I, Scene 10, in which Cavalli gives raucous music with the label *Lotta* to the instrumental ensemble, in depiction of the wrestling match between Elena and Menelao. Again, the treble instruments play simple, rhythmic arpeggiations in D and A major in typical trumpet fanfare style. And indeed, the association of these instruments with a martial context, as well as the sheer volume of sound, would have been a marvellous, bombastic, addition to this score. Another possibility would be the hunters’ chorus in Act II, Scene 16, with its arpeggiations of D Major (pp. 231-233); here, the trumpet would naturally serve as an onstage instrument.

### Missing Music

In a number of places in the manuscript, music is either missing or incomplete. In the case of the Act 1 and Act 2 *balli*, the music is missing

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<sup>124</sup> On the use of trumpets and drums in Venetian opera, see Beat, “Monteverdi and the Opera Orchestra of his Time,” in *The Monteverdi Companion*, ed. Denis Arnold and Nigel Fortune (London: Faber & Faber, 1968): 289-292.

entirely. The modern director has several options at her disposal: compose a *ballo* afresh, or use one of the readily available *balli* that were in fact written down. A catalogue of the surviving Venetian instrumental *balli* is provided in Irene Alm's, "Winged Feet and Mute Eloquence: Dance in Seventeenth-Century Venetian Opera."<sup>125</sup> One possibility worth considering is that the vocal music itself would have been danced, or repeated instrumentally for the dance: Alm, in fact, catalogues the music of Act I, Scene 16 of *Elena* as vocal dance music.<sup>126</sup>

### Segue indications

As we saw in Chapter 3, the manuscript score contains a number of *segue* indications, some of which are of the *custos* type, and others of which are directives for performance (e.g. *segue subito il ritornello*). Those of the *custos* type have not been included in the edition; thus, all remaining *segue* indications should be taken as indicative for performance. The interpretation of these indications may vary based on the musical and dramatic contexts, as well as the preferences of the performers. The range of solutions would include proceeding without pause, or without a *ritardando* at the cadence, as well as telescoping (i.e. superimposing) the entrance of the *ritornello* onto the previous bar.

### Meter and Tempo

The vast bulk of the opera is written in two meter signatures: 3 and C, both of which have a range of connotations with respect to expression and

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<sup>125</sup> Alm, "Winged Feet," 275-277.

<sup>126</sup> Ibid., 278.

tempo, as we will see. Four other triple or compound meters appear: 3/4, 3/2, 6/4 and C 6/4. The implications of these meters are one of the most intriguing aspects of this score, and a thorough study of meter and tempo in the surviving corpus of Venetian opera would be heartily welcome. For the purposes of the study and performance of *Elena*, however, it will suffice to lay out a few general principles.

During this period, the use of proportional notation was generally on the wane. Carissimi's *Ars Cantandi*, which survives only in a later German source but most likely dates to mid-century, assigns to various time signatures their modern metrical meanings, along with specific connotations of tempo.<sup>127</sup> In the score of *Elena*, proportions in most cases do not seem to be indicated (producing illogical or unmusical tempos), and in many cases would be altogether impossible (as in cases where 6/4 follows 3). On the other hand, neither do meters behave consistently according to their modern meanings: 3, as we have seen, is often barred in groups of 6 or 9, and 3/2 is metrically identical to 3.

Ultimately, the best guides to tempo are the musical materials and dramatic context. Such an approach is attested in contemporary sources<sup>128</sup> and is in any case essential for effective delivery. Specifically, smaller note values are indications of faster tempos<sup>129</sup>, with the caveat that the smallest note values must be performed no more quickly than accurate performance will allow.<sup>130</sup> Another general principle is that 3 tends to indicate a quick

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<sup>127</sup> See discussion in Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer, 1993), 30.

<sup>128</sup> See Praetorius's indication that director choose the tempo "ex consideratione textus et harmoniae." Michael Praetorius, *Syntagma Musicum* (Wolfenüttel, 1614-1619); cited and discussed in Neumann, *Performance Practices*, 25.

<sup>129</sup> Ibid., 45.

<sup>130</sup> Ibid., 48.

tempo.<sup>131</sup>

Based on these criteria some conclusions can be drawn with respect to the meaning of the time signature 6/4 in this score. The signature always indicates a compound duple meter, though there is some confusion about the precise divisions within the bar.<sup>132</sup> And in scene after scene the musical materials and dramatic context indicate a tempo that is quite brisk. The meter is used often for the comical Peritoo's most exuberant moments, as in his celebratory aria in Act III, Scene 8, mm. 82-143, with its running eighths on the word *brillatemi*, which make sense only if they move at a clip. The meter is likewise used for an aria in proto-patter style by the stock comic servant, Iro (Act II, Scene 8). The rhythm of unremitting quarter notes will attain its comedic effect only at a tempo that is quite fast. Juxtapositions of passages in 3 and 6/4 likewise suggest a faster tempo for 6/4 (see, for example, II/6, mm. 83-105).

The meter C 6/4 occurs once, for Elena's entrance aria at the opening of Act I, Scene 8. Based on the texture of the aria, with its interjections in graceful voice-exchanges by the violins, it would seem that the tempo suggested would be somewhat slower than an ordinary 6/4; this suggestion is reinforced by the fact that C generally connotes a slower tempo, and its inclusion in the signature would presumably have a moderating influence on 6/4.

The meter 3/4 is an interesting case: it appears only twice in the score, each time at the beginning of an instrumental ritornello to a vocal set piece

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<sup>131</sup> Christopher Simpson (1667), cited and discussed in Neumann, *Performance Practices*, 47; see also Robert Donington, *Baroque Music, Style, and Performance: A Handbook* (New York: W. W. Norton, 1982): 15.

<sup>132</sup> In every case but one, 6/4 has its modern metrical meaning of 3 quarter notes plus three quarter notes. In the Prologue (mm. 234-235), however, the bar consists of four dotted quarters.

not notated in 3/4.<sup>133</sup> Given this musical context, it would seem not to indicate a change of tempo. Rather, I would speculate that these rare occurrences of 3/4 result from some now hidden aspect of the sources from which the copyist was working. It is conceivable, for instance, that he may have copied the ritornelli directly from violin parts, possibly notated by someone other than Cavalli, and therefore employing different notational conventions from the rest of the score.<sup>134</sup>

The meaning of the meter 3/2 in this score is highly ambiguous. It appears three times in the course of the opera, two of which appear alongside statements of the same music in the more common meter, 3.<sup>135</sup> As mentioned earlier, 3/2 in this score is metrically indistinguishable from 3. Nor do the musical and textual contexts give any clues to the meaning of the meter with respect to tempo. Given the ambiguities of the source, the performer will need to make independent decisions as to the appropriate tempi for these passages.

Cavalli's masterful deployment of metrical contrast is evident in the exquisite first love duet between Elena and Menelao, following her declaration that she returns his affections. This occurs in Act III, Scene 1, after Menelao's wistful "Sospiri di foco". One of the expressive devices Cavalli uses extensively in this opera is the artful juxtaposition of 3 and C.

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<sup>133</sup> The first occurrence (I/8, m. 167) follows a duo in 3; the second (II/10, m. 33) follows an aria, the concluding portion of which is in 6/4.

<sup>134</sup> In point of fact, the quality of the musical writing in the ritornelli is in general lower than that in the rest of the score. The ritornelli are often somewhat ungainly, and are rife with errors. It is within the realm of possibility that the upper parts were written by someone other than Cavalli – possibly by the first violinist.

<sup>135</sup> The first appearance is for a duo between Menelao and Diomede in I/3 (mm. 139-155), the ritornello to which is notated in 3. The third appearance, in III/8 for a short duo for Menelao and Peritoo (mm. 32 – 72), is similarly obscure. The second appearance, however, is perhaps the most baffling. It occurs in II/3 (mm 89-92), as a little refrain in triple time. The refrain alternates with interpolations in common time, and appears three times in all. The other two appearances, however, are in 3, not 3/2.



The overall effect is to lend variety, flexibility, and structural markers to the musical fabric. This takes a variety of forms, and can serve a variety of functions. Generally speaking, 3 is the more specifically lyrical of the two: the overwhelming majority of vocal set pieces are in 3, while common time, by contrast, is used primarily in recitative and sinfonias.

Common time functions in various ways in the score of *Elena*. As the meter of recitative, it has built an inherent capacity to suggest a performance that is to some extent “out of time”, even outside a recitative context. The performance of recitative, though reflecting the rhythm and metrical organization of the notated score, nevertheless allows for a certain flexibility of tempo, with opportunities to accelerate, slow down, or pause, as required by the text and dramatic situation.

In mid-century Venetian opera, the meter 3 is the standard meter for vocal set pieces. Cavalli exploits this inherently lyrical quality in order to add variety, lyricism, and structural articulation in a variety of contexts other than set pieces. The paradigmatic case is the one in which the prevailing texture is recitative, in C, and a short arioso in 3 is interpolated, adding interest and structure to the passage or scene. The move into lyricism may also serve to highlight a particularly emotional moment.

Another very specific use of juxtapositions of 3 and C occurs in a number of places in the score, to great dramatic effect. This happens in a prevailing context of 3, where one or more bars of C intervene. It is clear from the musical context that this is the “out of time” version of C, and the interpolated bars serve as a lyrical flourish, an idyll in the midst of the prevailing forward motion of 3. This device is used to great expressive effect in the duo between Elena and Menelao in Act III, Scene 1, in which

the lovers move from the prevailing meter of 3 into C, as they performatively consecrate their hearts to each other. The shortness of the note values of the melisma on “consacro” indicates that they are not to be taken literally. Instead this use of the “out-of-time” C invites expressive rubato. In addition, the mutual attention and absorption required for the performers to execute the repeated lower-neighbor motion reinforces the stage effect of romantic union. The overall dramatic impression is of a sort of simultaneous, synchronized cadenza, a shared frisson, expressing the shivers of love revealed and returned.

It is worth noting that of all the meters used in this manuscript, the only simple duple meter is C; all the rest are triple or compound. It would follow that all of the possible tempos in simple duple time would have to be available within the meter of C.<sup>136</sup> And this is indeed what we find. There are cases where the notated meter is C, and the dramatic context dictates a tempo that is quite brisk. See, for example, the discussion of Act I, Scene 9 (mm. 54-60) in Chapter 2. Other passages in C where a quick tempo is dictated is clear from the dramatic context and musical materials include Act II, Scene 16 mm. 43-53, and Elena’s aria at the start of Act II, Scene 14.

Perhaps the most challenging portion of the opera with respect to tempo choice is the Act 1 Sinfonia. The majestic opening two-bar gesture invites expansion and decoration, where the motion in unremitting quarter notes (perhaps mimetic of the sea) in mm. 18-27 suggests a tempo that is quite fast – and indeed, a too-slow tempo produces a performance that is ponderous and unmusical. The difficulty, however, arises in the connective

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<sup>136</sup> Normally, we might expect cut time for faster simple duple passages, and common time for slower passages.

passages where these two types of motion join together (mm. 3-8, with an extension in mm. 9-10 for a variant on the opening motive). The challenge of creating a persuasive performance of this sinfonia is indeed one of the more difficult issues facing performers in reviving this opera.

### Pitch

Surviving Venetian woodwind instruments from this period suggest that the standard pitch was considerably higher than A=440, by as much as a whole step.<sup>137</sup> I would recommend adopting Venetian pitch where practicable, as this will solve some of the vocal difficulties associated with the low tessitura of the female roles. Transposition of portions of the score to accommodate the needs of particular singers was a common practice.<sup>138</sup> Modern performers should not be reluctant to use this strategy, provided that the results make sense musically.

### Chorus

There would have been no separate chorus hired for the production. Rather, in the choral scenes (Act I, Scene 1; Act I, Scene 16; and Act II, Scene 16) singers not otherwise called for in the scene would have sung the choral parts. As we saw in the Introduction, singers could be called on to play more than one role; their participation in various choruses is an extension of this practice.<sup>139</sup>

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<sup>137</sup> Curtis, "Preface," xiii.

<sup>138</sup> Brown, "Introduction," xlii; see also Denis Arnold, "Performing Practice," in *The New Monteverdi Companion*, ed. Denis Arnold and Nigel Fortune (London: Faber & Faber, 1985), 331.

<sup>139</sup> On the performance of choruses in Venetian opera see Brown, "Introduction," xxxviii.

## Casting

The project of producing historically-informed performances of Italian baroque opera faces one significant, and in an important sense, irresolvable obstacle: the demise of the castrato. Castrati were central to operatic performance from its inception, playing a range of characters, from servants to leading men. But it was as the heroic protagonist that they were most celebrated – until their gradual decline over the course of the 18<sup>th</sup> century.<sup>140</sup> The questions of performance practice discussed earlier all presuppose that at least the material conditions of performance, specifically the instruments, can be accurately reconstructed. In the case of castrati, this is simply not the case. It is generally agreed that the modern sound closest to that of a castrato is that of an adult female singer.<sup>141</sup> But in opera, the physical body of the singer is an agent of the drama. Even were the adult female voice identical to that of the historical castrato (which it is not), the substitution of female soprani for castrati would not be unproblematic dramatically. The fact remains that the unavailability of castrati poses a problem to historical reconstruction, for which there is no single correct solution. In performing Italian baroque opera in the 21<sup>st</sup> century, we cannot escape the contradictory relationship between the verisimilitude of sound and the verisimilitude of bodies in action.

The 'castrato problem', as I've formulated it here, is especially pronounced in the case of *Elena*, where gender confusion is the big joke of the opera. With the demise of the castrato, the particular network of queer

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<sup>140</sup> For further reading on the social and musical history of the castrati, see Heriot, *The Castrati in Opera*; Heller, "Varieties of Masculinity"; Freitas, *Portrait of a Castrato*.

<sup>141</sup> See Ellen T. Harris, "Voices," in *Performance Practice, vol. 2: Music after 1600, Part I: The Baroque Era*, ed. Howard Mayer Brown and Stanley Sadie (New York: W.W. Norton & Company, 1989): 113.

relationships in *Elena*, as conceived by its creators, and understood by its original audience, is irreproducible. A modernization according to the code of substitutions based on the verisimilitude of sound produces an opera that is distinctly queer, but along very different lines from the original. Seemingly lesbian relationships in which one character is “actually” a man were common during this period, as we have seen. With the substitution of a female soprano in the role of Menelaus, the lesbian exchange in the first act is suddenly turned on its head. The audience knows that the character of Menelaus is a man, but is acutely aware that the body of Menelaus is that of a woman. The erotic spectacle of women's wrestling can no longer so easily be bracketed off as 'mere' confusion.

In the case of the Peritoo-Menelao relationship, this standard substitution yields a result that undermines the queer program of the original. The role of Peritoo is written in c3 clef, and was originally sung by a contralto castrato. And whereas the high tessitura of the role Menelao is out of reach of the vast majority of countertenors, Peritoo could feasibly be sung by either a female contralto or a countertenor.<sup>142</sup> Neither solution, however, is perhaps ideal. If we cast a man in the role, having already cast a woman as Menelao, the comic love duo between Menelao and Peritoo in Act II, Scene 6 loses its tang. If we cast a woman in the role of Peritoo, on the other hand, this scene becomes the confusing spectacle of a woman playing a man disguised as a woman, courted by a woman playing a man. Casting a woman in the role of Peritoo is so muddling as to undermine the comedy of

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<sup>142</sup> A small number of countertenors do in fact have the capability of singing soprano, though this does not tend to be the most gracious portion of their range. Nevertheless, as this repertory is more often performed before modern audiences, there may be demand for men who can sing soprano castrato roles, and this ability may be increasingly cultivated.

the role, and its most spectacular scenes.<sup>143</sup>

Cavalli's *Elena* is shot through with the conventions of Venetian opera and Renaissance theater, yet it is remarkable in a number of ways. Itself one of the earliest instances of comic opera in Venice, *Elena* appears to be one of a cluster of *seicento* Venetian comic operas that have been largely overlooked. It contributes to ongoing conversations about gender in Venetian opera, and offers rich material for the study of Cavalli's compositional style. In the realm of performance practice, it contributes to our growing understanding of the notation and instrumentation of Cavalli's operas, and raises fascinating questions on the representation of gender and sexuality in modern performances of baroque opera. It is my hope that the present edition will make this delightful opera accessible to a broad audience of scholars, students and performers, and that through them the opera may ultimately come to life in the public theaters of the 21<sup>st</sup> century.

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<sup>143</sup> In the Cornell production I cast Peritoo as a male alto. The main drawback to this decision, of course, is that the Big Gay Moment of the opera becomes heterosexual, which is not funny at all. I settled on a solution I found much more satisfying, and in the spirit of the original (though updated in a number of particulars): Peritoo is gay. Unlike the other characters, Peritoo sees through Menelao's disguise. He knows Menelao is a man, but thinks (quite reasonably) that he's a drag queen. Although drag queens are not usually Peritoo's thing, this guy is really tall and cute, and they seem to have great chemistry. Peritoo is understandably shocked to find out that Menelao is a *straight* guy, who only dressed up as a woman in order to seduce *another* woman – who *also* claims to be straight! What is the world coming to?

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FRANCESCO CAVALLI'S *ELENA* (1659):  
A STUDY AND EDITION

Volume 2

A Dissertation

Presented to the Faculty of the Graduate School  
of Cornell University

In Partial Fulfillment of the Requirements for the Degree of  
Doctor of Musical Arts

by

Kristin Aviva Nelson Kane

February 2010

ELENA

(1659)

Francesco Cavalli

Libretto by Nicolò Minato

Based on a scenario by Giovanni Faustini

Edited by Kristin Kane

## CHARACTERS<sup>1</sup>

For the Prologue:   Discordia (Discord) disguised as Pace (Peace) (c1)<sup>§</sup>  
                              Venere (Venus) (c1)  
                              Giunone (Juno) (c1)  
                              Pallade (Pallas Athena) (c1)  
                              Pace (Peace) (c1)<sup>§</sup>  
                              Verità (Truth) (soprano)<sup>§</sup>  
                              Amore (Love/Cupid) (silent)  
                              Abbondanza (silent)  
                              Two Furies (silent)

Tindaro, King of Sparta (F)  
Elena, his daughter (c1)  
Menelao, Prince in woman's clothing, admirer of Elena (c1)<sup>§</sup>  
Teseo (c4/c1)\*  
Peritoo (c3)<sup>§</sup>  
Ippolita, Amazon princess, dressed as a man (c1)  
Eurite, Amazon, her lady-in-waiting, dressed as a man (c1)  
[Astianassia]<sup>2</sup>, Elena's lady-in-waiting (c1)  
Diomede, servant of Menelao, dressed as an Armenian merchant (c4)  
Euripilo, confidant of Tindaro (c3)<sup>§</sup>  
Iro, court buffoon (c4)  
Creonte, King of Tegea (c4)  
Menesteo, his son (c1)<sup>§</sup>  
Antiloco, confidant of Menesteo (c4/F)\*  
Castore (c1)<sup>§</sup> and Polluce (c1)<sup>§</sup>, brothers of Elena  
Nettuno (F)  
Chorus of sea-blue deities (c1, c3, c4)  
Chorus of Argonauts (c1, c1, F)  
Chorus of hunters (c3, c4, c4, F)  
Chorus of slaves (silent)

\*       Role notated in more than one clef (see Ch. 3: On the Edition).

§       Castrato role

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<sup>1</sup> This list of characters and their descriptions is a translation of the character list in the printed libretto. Clef information has been added for convenience, and refers to the MS score.

<sup>2</sup> This character is named Erginda in the printed libretto, but Astianassia in the MS score.

# Prologue

La Reggia della Pace.

La Discordia Mascherata da Pace. Venere. Giunone. La Pace. La Verità.  
L'Abondanza. La Ricchezza. Amore. Due Furie.

*Sinfonia*

[Violin I]

[Violin II]

[Viola]

Giunone

Venere

Pallade

Discordia

Verità

Pace

[Basso Continuo]

b



3

[Vln. I]

[Vln. II]

[Vla.]

[B. C.]

5

[Vln. I]

[Vln. II]

[Vla.]

[B. C.]

8

Dis.

[B. C.]

Hor, che gl'U-li-vi suoi là trà mor - ta - li Sten -

11

Dis. 

- - - de ar-di - ta la Pa - ce;

[B. C.] 


13

Dis. 


e i fu-ror, e i fu-ror

[B. C.] 

15

Dis. 

mie - i A - ni-chi-lan-do và: quì, quì, quì trà gli De - i Sa-

[B. C.] 

18

Dis. 

prò, *sa-prò* vi- brar

[B. C.] 

20

Dis. 

— miei ve-le - no - si — stra - li.

[B. C.] 

23 *Ritornello*

[Vln. I]

[Vln. II]

[Vla.]

[B. C.]

b

27

Dis.

Io mi fin - go la Pa - ce; e la sua Reg -

[B. C.]

30

Dis.

gia Ad oc-cu-par mi por - to: e se dal Mon-do

[B. C.]

33

Dis.

El - la mi scac - cia, anch' io gli cor - ri-spon-do, E scac -

[B. C.]

35

Dis. 

cia-ta, e scac-cia - ta dal Ciel sia

[B. C.] 

37

Dis. 

ch'io la veg - - gia.


[B. C.] 

40 *Ritornello da Capo*


[B. C.] 

6

44

Dis. 

Ec-co trè Di-ve ap - pun-to Le più su - bli-mi de'stel-la

[B. C.] 

47

Dis. 

ti Re - gni. Ar - ri - va - no, ar-

[B. C.] 

#

50

Dis. 

ri - va-no op-por-tu - ne à miei, \_\_\_\_\_ à

[B. C.] 

7-6

52 *Ritornello*

Dis. 

*miei* \_\_\_\_\_ di-se- gni...

[B. C.] 

6

55

Ven. 

De la più bel-la

[B. C.] 


59

Ven. 


Gre-ca, Che da l'I-dee Ce - le - sti u - sci - sce ma - i

[B. C.] 

62


Ven. 

Il Ne-po-te d'A-tre - o so - spi - - ra, so-spi-ra i ra -

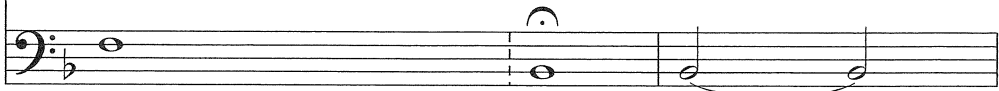
[B. C.] 

6

65

Ven. 

- - - i. Noi bra-miam, che per

[B. C.] 

68

Ven. 

es - si Di fe - li - ce I-me - ne - o splen -

[B. C.] 

b 6

71

Ven. 

- da la fa - ce, E che pro-spe-ra ogn'

[B. C.] 

# b

74

Ven. 

or, e che pro-spe-ra ogn' or li sia,

[B. C.] 

76

Ven. 

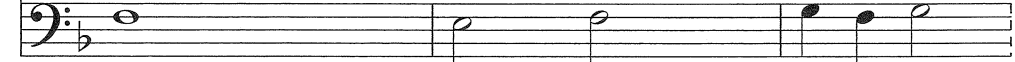
li sia la Pa - - - ce.

[B. C.] 

79

Dis. 

Sì, sì, ciò, che chie - de - te. Da mè si-cu-ro ha - vre -

[B. C.] 

82

Giun. 

Ben-che d'El-le-na (in on-ta De la fè ma-ri-

Dis. 

- te.

[B. C.] 

85

Giun. 

tal) il mio Con-sor - te Sia Ge-ni - tor; non vuò, non vuò ge -

[B. C.] 

87

Giun. 

lo-sa Es-ser-ci- tar \_\_\_\_\_ ri - go - ri: \_\_\_\_\_

[B. C.] 

90

Giun. 

Son lie - vi col - - pe l'a-mo - ro -

[B. C.] 

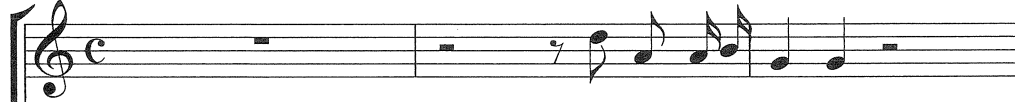
94

Giun. 

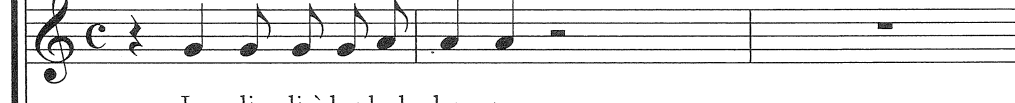
- - - si e - ro - - ri.

[B. C.] 

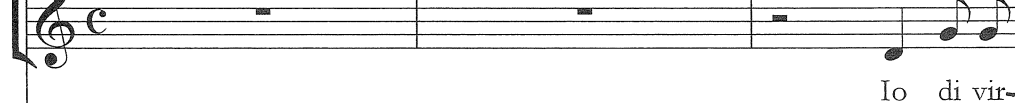
98

Giun. 

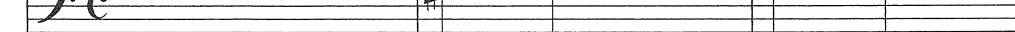
Io Scet-tri, e Re- gni.

Ven. 

Io die-di à lor bel - lez - ze.

Pall. 

Io di vir-

[B. C.] 



101

Giun.

Ven.

Pall.

[B. C.]

Nè di gra-dir-li ces-se-

Nè di gra - dir-li, di gra-dir-li ces-se-

tù gl'or-na - i. Nè di gra-dir-li ces-se rò

104

Giun.

Ven.

Pall.

[B. C.]

rò gia-ma - i.

rò gia-ma - i. Con ca - te - ne di Dia -

— gia - ma - i.

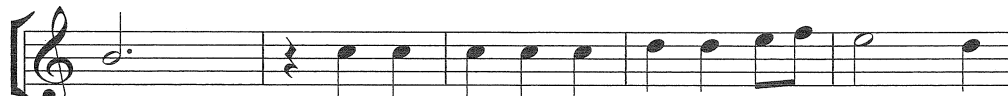
109

Ven.


[B. C.]

man - te, Che dal Fa - to im - pe - tre -

114

Ven. 

-rò Sì te - na - ce, e sì co - stan - te

[B. C.] 


119

Ven. 


Il lor co - re io ren - de - rò, Che la

[B. C.] 

124

Ven. 

fiam - ma, ond' ar - de - rà, Am - mor - zar, *am - mor - zar* non

[B. C.] 

129

Giun. 

Sem - pre il

Ven. 

si po - trà.

[B. C.] 

134

Giun. 

Ciel di lie - te\_\_\_\_ stel - le\_\_\_\_ Splen - de -

[B. C.] 

138

Giun. 

-rà per\_\_\_\_ lor se - ren, E\_\_\_\_ di\_\_\_\_

[B. C.] 

142

Giun. 

nem- bi,e\_\_\_\_ di pro - cel - le\_\_\_\_ O-gni tor - bi-

[B. C.] 

147

Giun. 

do se - ren Sì lon - tan, sì lon - tan da\_\_\_\_

[B. C.] 

152

Giun. 

lor sa - rà, Che gia - mai

[B. C.] 

156

Giun.

[B. C.]

li tur - be -

160

Giun.

Pall.

[B. C.]

-rà.

Sì fa - mo - so à

165

Pall.

[B. C.]

gl'an-ni, à i lu - stri Il lor no-me in - se - gne -

170

Pall.

[B. C.]

-rò, Che me - mo-rie tan - to il - lu - stri


175

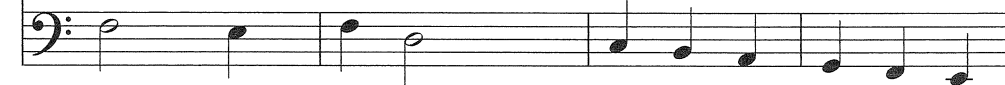
Pall. 

[B. C.] 

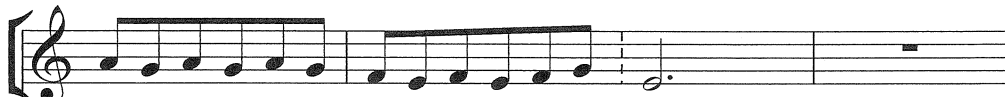
#

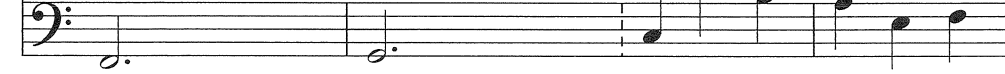
180

Pall. 

[B. C.] 

184

Pall. 


[B. C.] 


188

Dis. 

[B. C.] 


192

Dis. 

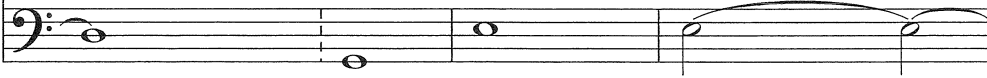
[B. C.] 

#

194

Dis. 

- ne — Di - ve: In-tan-to Que-sto ful-gi-do glo-bo

[B. C.] 

#

198

Dis. 

tol - to dal Gan-ge à le più ric-che a-re - ne Sia trà voi de-sti-

[B. C.] 

201

Ven. 

Dis. 

O pre-ti - o - so!

na - to à chi con-vie - ne. —

[B. C.] 

205

Giun. 

O — Va - go!

Pall. 

Splen - de co - me u-na stel - la.

[B. C.] 

208

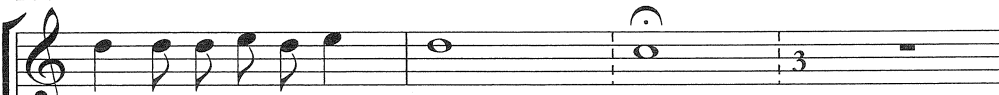
Giun.  Do - ni - si que-sto

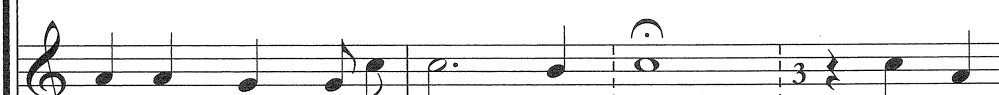
Ven.  MÀ che no - te son que - ste? Do - ni - si que-sto

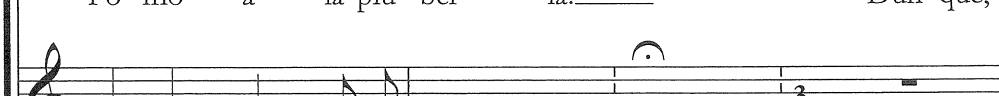
Pall.  Do - ni - si que-sto


[B. C.] 

211

Giun.  Po - mo à la più bel - la. \_\_\_\_\_

Ven.  Po - mo à la più bel - la. \_\_\_\_\_ Dun-que,

Pall.  Po - mo à la più bel - la.

[B. C.] 

215

Ven. *dun - que à mè toc - ca.*

Pall. *O v'in-gan-na-te à*

[B. C.]

218

Giun. *Toc-ca, toc-ca à mè.*

Pall. *fè: Toc-ca, toc-ca à mè.*

Dis. *O be-ne, ò*

[B. C.]



222

Giun. Voi, voi, Con la spo - sa di

Ven. Voi, voi, Con Ci - te - re - a,

Pall. Voi, voi,

Dis. be - ne à fè.

[B. C.]

227

Giun. Gio - ve, Di bel - tà con - ten - de - te? Sì te-me-

Ven. Di bel - tà con - ten - de - te?

Pall. Con la più sag - gia De - a Di bel - tà con - ten - de - te?

[B. C.]

4-3#

231

Giun. ra - rie, te - me - ra - rie se - te? Per voi que - sto non

Ven. Per voi que - sto non

Pall. Per voi que - sto non

[B. C.]

6 #

234

Giun. è. Da-te-lo, da-te-lo, da-te-lo à mè, à mè, à

Ven. è. Da-te-lo, da-te-lo à mè, à mè, da-te-lo, da-te-lo à

Pall. è. Da-te-lo, da-te-lo, da-te-lo à mè, à mè, à mè, à

[B. C.]

236

Giun. *mè.* Tu me-co gar-reg-

Ven. *mè.*

Pall. *mè.*

Dis. O buo - no, ò *buo - no* à fè.

[B. C.]

240

Giun. *giar?* Ve-ne-re; a - spet-ta, Ch'E-le-na tua di - let-ta Io fe-li - ci-ti

[B. C.]

5

243

Giun. *più.* Te-seo la ra-pi - rà.

Ven.

Pall. *Mà*

Nè ti pro-met-ter men di mia Vir - tù.

[B. C.]

247

Ven.

259

Giun.

Ven.

Pall.

[B. C.]

Nò, nò, nò, nò, nò, nò, non si de - ve à

Nò, nò, nò, nò, nò, nò, non si de - ve à

La - scia - lo pur à mè. Nò, nò, nò, nò, non si de - ve à

#

261

Giun.

Ven.

Pall.

Dis.

[B. C.]

tè.

tè.

tè.

O be - ne, ò be - ne à fè.

265

Ver.

[B. C.]

Bra - mi, bra - mi sa - per chi si - a, Che nel tuo so - glio

267

Dis.

O mè in-fe - li - ce, ec - co la Ve - ri - tà.

Ver.

stà?

[B. C.]

# #

270

Pace

Fin - che nel Mon - do trà i più va - sti Re - gni Io raf - fre - nai gli sde - gni,

[B. C.]

273

Ver.

Hor lo sa - prai: Vien qui, Pre - ci - pi - ta, ro -

Pace

Dim - mi, chi tan - to ar - di?

[B. C.]

#

276

Ver.

vi - na di que - sto So - glio, in - de gna.

Pace

Che veg - gio! Sce - le - ra - ta,

[B. C.]

278

Pace

Spo-glia-ti que-sti à tè in-de-cen-ti ar-ne - si. Ne gl'a-bis - si pro-

[B. C.]

280

Pace

fon-di Fug - gi, vo - - - la,t'a-scon-di;

[B. C.]

282

Pace

Mà nò: vien quì: che pri-gio-nie-ra sem-pre Vuò che me-co tù

[B. C.]

6

285

Ver.

Ah, ah, tù fug-gi.

Pace

re - sti. A-bon-dan-za, Ri-

[B. C.]

# 6

288

Pace

chez-za, A - mo - re, ò Vo - i, che me-co al-ber-

[B. C.]

290

Pace

ga - te La Dis-cor-dia cru - del tut-ti, tut-ti ol-trag-gia -

[B. C.]

292

Ver.

Po-ve - rel - la, sei stan-ca?

Pace

- te. Ec-co quì t'in-ca-

[B. C.]

7-6 # #

296

Pace

te - no, E sciol-ta non sa - ra - i, Se non quan - do le

[B. C.]

6 6#

298

Pace

Fu-rie Ti por-te-ran trà i sem-pi - ter - ni gua - i. \_\_\_\_\_

[B. C.]

#



301

Ver. 

O - dan, o - dan de l'A - dria i glo - ri -

[B. C.] 

303

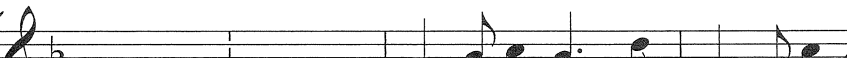
Ver.

[B. C.]

o - - - - - si E -

6

305

Ver. 

[B. C.] 

6

309

Ver. 

Tra - ce. Pen ti-to al fin fol-li or - go - gli suo - i Im-

[B. C.] 

312

Ver.

plo-re - rà dal Gran Le - on

[B. C.]

6 b

314

Ver. 

la Pa - ce. Im - plo-re-rà dal Gran Le-

[B. C.] 

317

Ver. 

on la Pa - ce.

[B. C.] 

320

[Vln. I]

[Vln. II]

[B. C.]

This musical score is for measures 320-323. It features three staves: Violin I (Vln. I), Violin II (Vln. II), and Bassoon/Cello (B. C.). The key signature has one flat (B-flat). The Violin I staff begins with a whole rest, followed by a half note B-flat, a quarter note A, and a half note G. The Violin II staff begins with a whole rest, followed by a half note B-flat, a quarter note A, and a half note G. The Bassoon/Cello staff begins with a whole rest, followed by a half note B-flat, a quarter note A, and a half note G. All three staves end with a whole note G. The measure numbers 320, 321, 322, and 323 are indicated above the staves.

324

Pace

In on-ta di Dis - cor-dia o-mai gli U - li - vi Mia Pa-ci-fi-ca

[B. C.]

327

Pace

ma - no à l'A - - -

[B. C.]

6#

329

Pace

- - - dria a - du - na. - - -

[B. C.]

#

332

Pace

Già, già mi par, ch'il Gran Le - on ar - ri - vi Co'

[B. C.]

334

Pace

suoi Rug - gi-ti à spa-ven - tar

[B. C.]

6

336

Pace

[B. C.]

6

337

Pace

[B. C.]

la Lu - na.

The image shows a musical score for two parts. The top part, labeled 'Pace', is written on a treble clef staff with a key signature of one flat (B-flat). It begins with a series of 16 sixteenth notes ascending from G4 to G5, followed by a quarter note G5, an eighth note F5, and a quarter note E5. The bottom part, labeled '[B. C.]', is written on a bass clef staff with the same key signature. It begins with a half note G2, followed by a half note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a half note G1. The lyrics 'la Lu - na.' are placed between the two staves, aligned with the final notes of the 'Pace' part.

*Fine del Prologo.*

# Act I, Scene 1

Lito del Mare di Laconia.

Nettuno. Teseo. Peritoo. Coro di Deità Cerulee.

*Sinfonia*

[Violin I]

[Violin II]

Peritoo

Teseo

Nettuno

[Soprano]

Coro di Deità à 3 [Alto]

[Tenor]

[Basso Continuo]

4

[Vln. I]

[Vln. II]

[B. C.]

9

[Vln. I]

[Vln. II]

[B. C.]

13

[Vln. I]

[Vln. II]

[B. C.]

17

[Vln. I]

[Vln. II]

[B. C.]

6

21

[Vln. I]

[Vln. II]

[B. C.]

25

[Vln. I]

[Vln. II]

[B. C.]

6

29

[Vln. I]

[Vln. II]

Per.

Tes.

[B. C.]

à 2

8

Scher - zi

33

Per.

Tes.

[B. C.]

8

bril - li'l ma - re.

l'on - da,



37

Per. Scher-zi l'on-da, bril-li'l ma -

Tes. 8 Scher - zi l'on-da, bril - li'l ma -

[B. C.]

41

Per. - - - re, e bril - li'l

Tes. 8 - - - re, e bril - li'l

[B. C.]

45

Per. — ma - re. — E l'Au - ret - te

Tes. 8 — ma - re. — E l'Au - ret - te La - sci - ve - te,

[B. C.]

50

Per.

65

Per. *à 3*

ba - ci à l'ac - que a - ma - re.\_\_\_\_

Tes.

l'ac - que a - ma - re.\_\_\_\_

[S.]

Coro à 3 [A.]

[T.]

Scher -

[B. C.]

#

70

[S.] E bril - li, e bril - li'l

[A.] Scher - zi l'on - da, e

[T.] - zi l'on - da, e

[B. C.]

74

[S.] ma - - - - -

[A.] bril - li'l ma - - - - -

[T.] bril - li, e bril - li'l ma - - - - -

[B. C.]

79

[S.] re.\_\_\_\_\_

[A.] re.\_\_\_\_\_ Scher -

[T.] re.

[B. C.]

84

[S.] Scher - zi\_\_\_\_\_ l'on- da,\_\_\_\_\_

[A.] - zi\_\_\_\_\_ l'on- da,\_\_\_\_\_ e bril - li, e

[T.] E bril - li, e bril- l'il

[B. C.]

88

[S.] e bril - li'l ma - - -

[A.] bril - l'il ma - - -

[T.] ma - - -

[B. C.] b b

92

[S.] - - -

[A.] - - -

[T.] - - -

[B. C.] b

96 *Ritornello*

[Vln. I]

[Vln. II]

[S.]

re.\_\_\_\_

[A.]

re.\_\_\_\_

[T.]

re.

[B. C.]

#

100

[Vln. I]

[Vln. II]

[B. C.]

104

[Vln. I]

[Vln. II]

[B. C.]

This system contains measures 104 through 107. The Violin I and II parts feature a rhythmic pattern of eighth notes. The Bassoon (B.C.) part consists of a sustained line with a slur over measures 105 and 106.

108

[Vln. I]

[Vln. II]

[B. C.]

This system contains measures 108 through 111. The Violin I and II parts continue with their eighth-note patterns. The Bassoon (B.C.) part features a sustained line with a slur over measures 109 and 110.

112

[Vln. I]

[Vln. II]

[B. C.]

This system contains measures 112 through 115. The Violin I and II parts continue with their eighth-note patterns. The Bassoon (B.C.) part features a sustained line with a slur over measures 113 and 114.



116

[Vln. I]

[Vln. II]

Net.

[B. C.]

L'al-ta Pro-le del To-

120

Net.

[B. C.]

nan - - - - -

6

121

Tes.

Net.


[B. C.]


8

Son pur

- te Hog-gi Te-seo, hog-gi Te-seo ra - pi-rà.

123

Tes.    
 8 gra-te à un cor a - man-te, Son pur dol - ci, son pur ca - re Le ra-

[B. C.] 


127

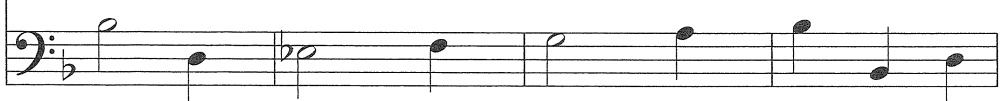
Per.    
 Il bam - bin, che nu-do v à, Non può

Tes.    
 8 -pi - ne di bel - tà.

[B. C.] 

131

Per.    
 dar, non può dar gio - - - -

[B. C.] 

135

Per. *-ie più ra - re. Son pur dol-ci, pur*

Tes. *Son pur dol-ci, Son pur dol-ci, pur*

Net. *Son pur ca-re, pur dol-ci, pur*

[B. C.]

4-3

140

Per. *ca-re, pur dol-ci, pur ca - re, Son pur dol-ci, son pur*

Tes. *ca-re, pur dol-ci, pur ca - re, Son pur dol-ci,*

Net. *ca-re, pur dol-ci, pur ca - re, Son pur*

[B. C.]

6 6 6 # b

146

Per. *dol- ci, son pur ca - re.*

Tes. *dol- ci, son pur ca - re.*

Net. *dol- ci, son pur ca - re.*

[S.]

[A.]

[T.] *Scher -*

[B. C.] *Scher - zi*

151

[S.] *E bril - li, e bril - l'il ma -*

[A.] *- zi l'on - da, e bril - l'il*

[T.] *l'on - da, e bril - li, e*

[B. C.]

155

[S.]

[A.]

[T.]

[B. C.]

ma

bril- l'il ma re, e

160

[S.]

[A.]

[T.]

[B. C.]

re.

re. Scher

bril - l'il ma - re.

#

164

[S.] Scher - zi l'on- da,

[A.] - zi l'on- da, e bril - li, e

[T.] e bril - li, e *bril- l'il*

[B. C.]

168

[S.] e bril - l'il ma - - -

[A.] bril - l'il ma - - -

[T.] ma - - -

[B. C.]

b b b

172

[S.]

[A.]

[T.]

[B. C.]

b b

176

*Ritornello*

[Vln. I]

[Vln. II]

[S.]

re.\_\_\_\_

[A.]

re.\_\_\_\_

[T.]

re.

[B. C.]

180

[Vln. I]

[Vln. II]

[B. C.]

4-3

184

[Vln. I]

[Vln. II]

[B. C.]

# #

188

[Vln. I]

[Vln. II]

[B. C.]

2 b



192

[Vln. I]

[Vln. II]

[B. C.]

6 6 6

196

[Vln. I]

[Vln. II]

Net.

[B. C.]

Da le spon-de d'A-

200

Net.

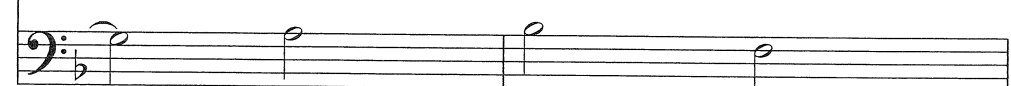
the - ne Già si - cu - ri v'hò scor - ti De la La-co - nia

[B. C.]

203

Net. 

à le bra- ma - - - -

[B. C.] 

6

205

Net. 

- - te a - re - ne; Tin-da-ro quì co-

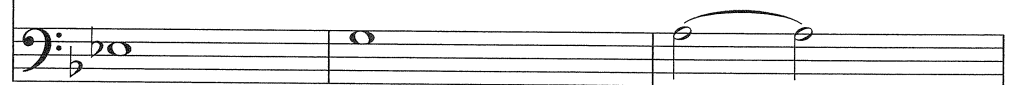
[B. C.] 

#

209

Net. 

man - da; Tin-da-ro, che si cre - de D'E-le-na Ge-ni-

[B. C.] 

6 6


212

Net. 

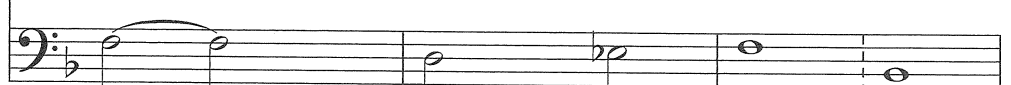
tor, nè sà, che Gio-ve Di va-go Ci-gno sot-to bian-che

[B. C.] 

215

Net. 

spo-glie, Del po-co ac-cor-to fe-con-dò la mo - glie.

[B. C.] 

6

219

Net.

239

Per.

Tes.

Net.

[B. C.]

Sì,

Sì, sì, es-se - qui - sca-si La da - ta

- pi - ne.

244

Per.

Tes.

[B. C.]

sì, Sì, sì, Per

fè. Hog-gi ra - pi - sca-si Co-stei per mè.

6

249

Per.

Tes.

[B. C.]

tè? Sì, sì, es-se - qui - sca-si La da - ta, da - ta

Per mè, Sì, sì, es-se - qui - sca-si La da - ta

7-6 #

254

Per.

Tes.

[B. C.]

fè.

fè

Poi Scen-de-re - mo à te-ne-bro-si li - di De la

257

Tes.

[B. C.]

Sti - gia Pal - la - de, E de l'a - ni-me i-gnu - de, E

259

Tes.

[B. C.]

del Tri-fa-ce ta-tra-tor à scor-no, Ai rai del chia-ro gior-no Tor-

7-6

262

Per.

Tes.

[B. C.]

Sì, sì, Per mè?

nar, tor-nar Pro - ser - pi-na Fa-rem per tè, Per

7-6

267

Per.   
 Sì, sì, es-se - qui - sca-si la da - ta, da - ta fè.

Tes.   
 tè, Sì, sì, es - se - qui - sca-si la da - ta fè.

[B. C.]   
 #

272

Tes.   
 Pa-dre a-ma - to.

Net.   
 Te-seo fi - glio. A - mi-co Pe-ri-

[B. C.]   
 #

275

Per.   
 Nu-me a-do - ra - to. Par -

Tes.   
 Par -

Net.   
 -to - o. Re - sta - te, re - sta - te.

[B. C.]   
 #

279

Per. *- ti - te, par - ti - te. An - da - te, an -*

Tes. *- ti - te, par - ti - te. An - da - te, an -*

Net. *An - da - te, ra - pi - te.*

[B. C.] *# 7-6*

284

Per. *- da - te.*

Tes. *- da - te.*

Net. *Ra - pi - te, ra - pi - te. V'as - si - sta l'ar -*

[B. C.] *# #*

289

Per.  Co -

Tes.  Il co - re l'ha - vrà.

Net.  - di - re. Non ces - si il de - si - re.

[B. C.] 

294

Per.  stan - te sa - rà. Sù dun-que al ra - pi - re, al ra -

Tes.  Sù dun-que al ra -

Net.  Sù dun-que al ra - pi - re, al ra - pi - re L'a-

[B. C.] 



297

Per.   
 -pi - re L'a - ma - ta, l'a - ma - ta bel - tà.

Tes.   
 -pi - re L'a - ma - ta, l'a - ma - ta bel - tà.

Net.   
 -ma - ta, l'a - ma - ta bel - tà. Re - sta - te, re -

[B. C.]   
 -ma - ta, l'a - ma - ta bel - tà. Re - sta - te, re -

300

Per.   
 Par - ti - te, *par - ti - te.* An -

Tes.   
 Par - ti - te, *par - ti - te.* An -

Net.   
 -sta - te. An - da - te, ra - pi - te.

[B. C.]   
 -sta - te. An - da - te, ra - pi - te.

305

Per. *da - te, an - da - te.*

Tes. *da - te, an - da - te.*

Net. *Ra - pi - te, ra - pi - te. Re-sta - te.*

[B. C.] *7-6 #*

310

Per. *Par-ti - te.\_\_\_\_\_*

Tes. *Par-ti - te.\_\_\_\_\_*

Net. *3*

[S.] *3* *An - da - te, ra - pi - te, ra -*

[A.] *3* *An - da - te, ra - pi - te, ra - pi - te. An-*

[T.] *3* *An-*

[B. C.] *3 #*

315

[S.] -pi - te. An - da - te, an - da - te, ra - pi - te, ra -

[A.] -da - te, an - da - te, ra - pi - te, ra - pi - te, ra - pi - te, ra -

[T.] -da - te, ra - pi - te, ra - pi - te, ra - pi - te, ra -

[B. C.]

320

[S.] *Pian* - pi - te, — ra - pi - te, ra - pi - te. — *Sinfonia subito*

[A.] *Pian* - pi - te, — ra - pi - te, ra - pi - te. —

[T.] *Pian* - pi - te, — ra - pi - te, ra - pi - te. —

[B. C.] *Pian*

325 *Sinfonia*

[Vln. I]

[Vln. II]

[B. C.]

b 6

330

[Vln. I]

[Vln. II]

[B. C.]

#

335

[Vln. I]

[Vln. II]

[B. C.]

# 6 5 b

340

[Vln. I]

[Vln. II]

[B. C.]

6 5 6 #

344

[Vln. I]

[Vln. II]

[B. C.]

#

# Act I, Scene 2

Teseo. Peritoo.

[Violin I]

[Violin II]

Peritoo

Teseo

[Basso Continuo]

De' no-stri fur - ti, A - mi - co, il lo - co, il

Per.

[B. C.]


tem-po Già pre-ve-dem-mo, e ri-pen - sar non re - sta. —

Per.

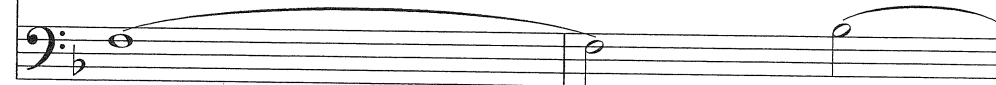
[B. C.]

Co-là, do - ve s'i - nal - za Fuor de la mu - ra An-fi-te-a-tro ec-


10

Per. 

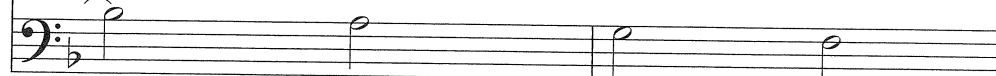
cel - so, D'il - lu - stri Mar - mi ce - le - bra - ta Mo - le,

[B. C.] 


12

Per. 

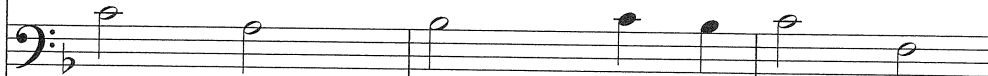
So - la con sue don-zel le A es-ser - ci - tar-si à la pa - le - stra; al

[B. C.] 


14

Per. 

cor - so Sen v à, sen v à la bel la, o-gni gi-rar di So - le. —

[B. C.] 

17


Per. 

Con-giun - tu - re più pro-prie à no-stri in-ten - ti, Più


[B. C.] 

b

19

Per. 

fa - ci - li, più ac-cor-te Of-fe - rir non ci può be - ni-gna sor - te. —

[B. C.] 

#

22

Per.

Tes.

[B. C.]

Nul-la dun-que si tar-di: e pria ch'A-pol-lo

6

25

Tes.

[B. C.]

Ca-da, stan-co dal cor-so, à Te-ti in se - no, Da la bel - la ra-

27

Tes.

[B. C.]

pi - ta, Co-glier mi ve - da, co - glier mi ve-da un dol-ce, dol - ce,

30

Per.

Tes.

[B. C.]

As-sai più de' ba-ci of-

dol-ce ba - cio al - me - no...



33

Per. 

fer - ti Gra - ti rie - sco - no i ra - pi - ti.

Tes. 

[B. C.] 

I pia -

35

Tes. 

ce - ri sta - bi - li - ti Son men ca - ri, son men ca - ri de gl'in -

[B. C.] 

37

Per. 

Più gra - di - te a' Vin - ci - to - ri Son le

Tes. 

cet - ti.

[B. C.] 

6 6

39

Per. 

pre - de più con - te - se.

Tes. 

Co - sì gra - te ne gl'A -

[B. C.] 

6

41

Per. 

Tes.  8 Sen-za Fur - ti,

[B. C.]  mo-ri son le spo-glie à for-za pre - se. Sen-za Fur - ti, o

44

Per. 

Tes.  8 o voi, o voich'a ma - te,

[B. C.]  voi, o voich'a - ma - - - te,

47

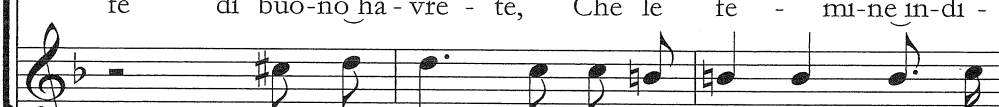
Per.  3 Nien-te, *nien-te* à

Tes.  8 Nien-te, *nien-te* à fè di buo-no ha - vre - te,

[B. C.]  3


50

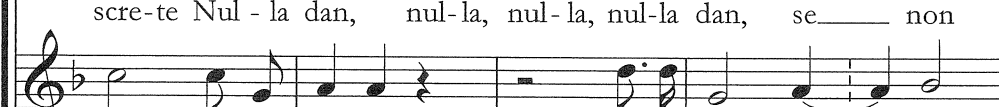
Per. 


Tes. 

[B. C.] 

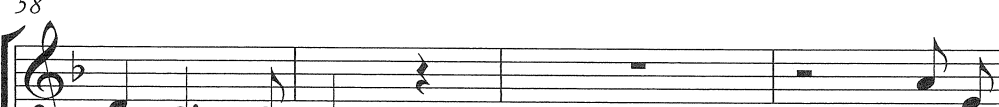
53

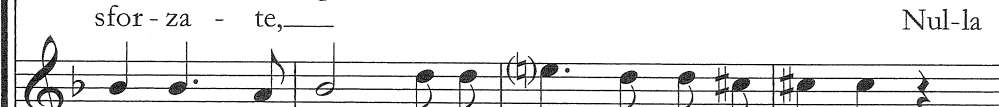
Per. 


Tes. 

[B. C.] 


58

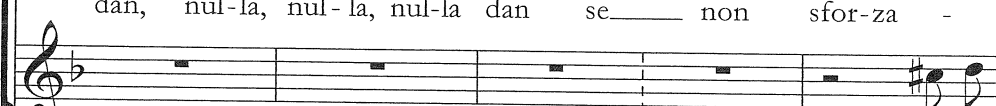
Per. 

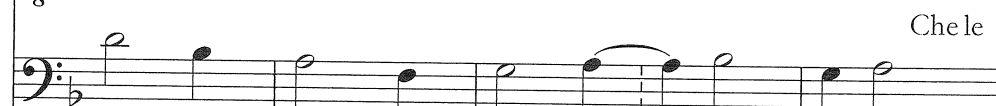
Tes. 

[B. C.] 

62

Per.   
dan, nul-la, nul-la, nul-la dan se — non sfor-za -

Tes.   
8

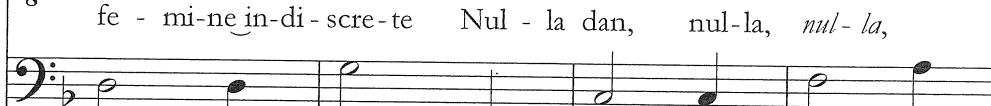
[B. C.]   
Che le

#

67

Per.   
te, Che le fe - mi-ne in-di - scre-te nul - la dan, nul-la,

Tes.   
8  
fe - mi-ne in-di - scre-te Nul - la dan, nul-la, nul-la,

[B. C.] 

71

Per.   
nul-la, nul-la dan se — non sfor-za - te. —

Tes.   
8  
nul-la dan se — non sfor-za - te. —

[B. C.] 

6

76 *Sinfonia*

[Vln. I]

[Vln. II]

[B. C.]

b 6

81

[Vln. I]

[Vln. II]

[B. C.]

#

86

[Vln. I]

[Vln. II]

[B. C.]

# b



## Act I, Scene 3

Sala Regia di Tindaro in Laconia.

Menelao da femina. Diomede.

[Violin I]

[Violin II]

Menelao

Diomede

[Basso Continuo]

Sò che ri - - - de, sò che

5

Men.

[B. C.]

ri - - - de, sò che ri - de A - mor di


10

Men.


[B. C.]

mè; Mà con tut - ti ei fà co - sì, Di quell'

15

Men. 


al - me, — che fe - rì, E, ch'ac - ce - se —

[B. C.] 

19

Men. 

nel suo — fo - co Si fà gio - - -

[B. C.] 

# # #

24

Men. 

- - - - - co.

[B. C.] 

29


Men. 

Non sa - prei che far - ci, non sa - prei che


[B. C.] 

#

34


Men. 


far - ci à fè. Sò che ri - - -

[B. C.] 





39

Men. 

[B. C.] 

44

Men. 

[B. C.] 

49 *Ritornello*

[Vln. I] 

[Vln. II] 

[B. C.] 

54

[Vln. I] 

[Vln. II] 

[B. C.] 

*Si replica [da]  
Capo l'aria*

59

[Vln. I]

[Vln. II]

Men.

[B. C.]

Pe -

64

Men.

[B. C.]

-no, lan - gui - sco, e mo - ro Ne

69


Men.

[B. C.]

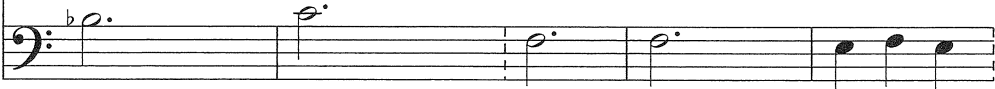
le tue fiam - - - - me, ne\_

b


73

Men. 

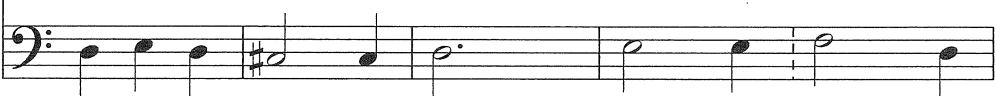
— le — tu-e fiam-me, — A — mor. D'un tor-men — ta —

[B. C.] 

78

Men. 

— to cor Ai cal — di so — spi — ri, A gl'a — spri mar—

[B. C.] 

83


Men. 

— ti — ri, Deh por — gi, *deh* por — gi ri — sto — ro. —


[B. C.] 

#

88

Men. 

— Pe — no, lan — gui — sco,

[B. C.] 

93 *Ritornello*

[Vln. I]

[Vln. II]

Men.

e mo - ro.

[B. C.]

98

[Vln. I]

[Vln. II]

[B. C.]

103

[Vln. I]

[Vln. II]

Men.

Dio.

[B. C.]

Di-o-me-de?

Si-

#

107

Men.

Dio.

[B. C.]

La-scia in dis - par - te I ti - to-li d'os - se-quo, ed ab-ban-

gnor.

110

Men.

[B. C.]

-do-na Le me-mo - rie di ser - vo: Io più non so - no

b

113

Men.   
Pren-ci-pe, nè Si-gno-re, Il Rè di Cre-ta A-treo non è mio

[B. C.] 

Men.

Zi-o, Me-ne-la-o non son i - o. Mar-ca-tor di Co-

[B. C.]

119

Men.

[B. C.]

[illegible]

126

Men. 

on - de mi por - ti al Rè Tin - da - ro in do - no, Ac - ciò d'E - le - na i'

[B. C.] 

129

Men. 

sia ne la Pa - le - stra Di - ret - tri - ce, e ma - e - stra. —

[B. C.] 

132

Dio. 

Ben' or - di - ta men - zo - gna, So - gno leg -

[B. C.] 


134

Dio. 

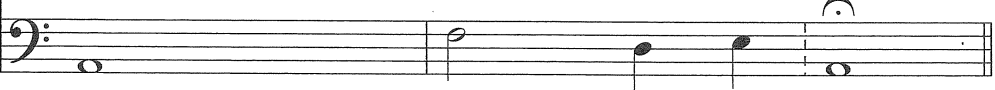
-gia - dro, in - ven - tion — sa - ga - ce D'a - ma - tor in - ge -

[B. C.] 

136

Dio. 

gno - so! Fe - mi - na di - ve - nir per far - si spo - so.

[B. C.] 

139 *à 2*

Men. Nel Re-gno d'A - mo - re L'in-

Dio. Nel Re-gno d'A - mo - re L'in-

[B. C.]

#

144

Men. gan-no è va - lo - re, La\_ fro-de è vir - tù. Nel Re-gno d'A -

Dio. gan-no è va - lo - re, La\_ fro-de è vir - tù.

[B. C.]

149

Men. mo - re L'in - gan-no è va - lo - re, l'in - gan - no è va - lo - re, La\_

Dio. Nel Re - gno d'A - mo - re, L'in - gan-no è va - lo - re, La\_

[B. C.]



154 *Ritornello*

[Vln. I]

[Vln. II]

Men.  
fro-de è vir - tù.

Dio.  
8 fro-de è vir - tù.

[B. C.]

159

[Vln. I]

[Vln. II]

[B. C.]

164

[Vln. I]

[Vln. II]

[B. C.]

#

169

[Vln. I]

[Vln. II]

Men.

[B. C.]

A - li - ge-ro in - fan - te D'un

174

Men.

[B. C.]

al - ma co - stan - te Se - con - da, se - con-da gl'in - gan -

179

Men.

[B. C.]

184

Men.

-ni. Le pe - ne, gl'af - fan - ni, Nel mi - se - ro

[B. C.]

188

Men.

co - re Non du - ri - no, non du - ri - no più.

[B. C.]

*Nel Regno  
da Capo*

# Act I, Scene 4

Iro. Menelao da femina. Diomede.

[Violin I]

[Violin II]

Menelao

Iro

Diomede

[Basso Continuo]

Io son pur fe - li - ce, io son, son,

6

Ir.

[B. C.]

son pur fe - li - ce: Son ca - ro, son ca-ro ad o -


11

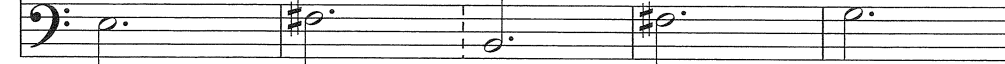
Ir.

[B. C.]

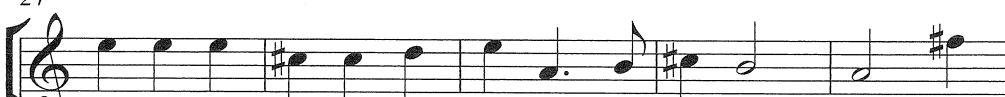
gn'u-no, Mi bra-ma, mi bra-ma o-gni Da-ma, Mai rie-sco, mai


16

Ir.  *rie-sco* im-por - tu - no: Il tut - to con - vie- ne, Il


[B. C.] 

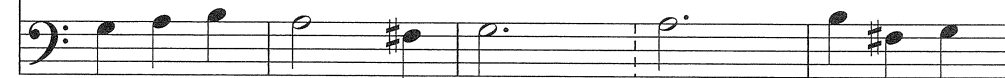
21

Ir.  tut - to stà be - ne quand' Hi - ro lo di - ce. Io

[B. C.] 

26

Ir.  son pur fe - li - ce, io son, son, son pur fe-

[B. C.] 


31

Ir.  li - ce. Con

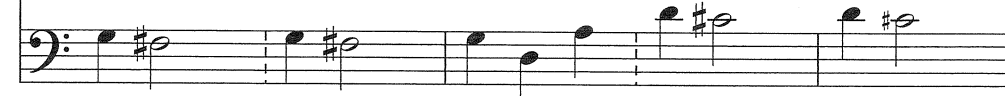
Diom.  Co-me è lie-to co-stui.

[B. C.] 

35

Ir. 

tut - ti, *con* *tut-ti* hò rag - gio - ne, Ogn' un, *ogn'* un se la

[B. C.] 


40

Ir. 

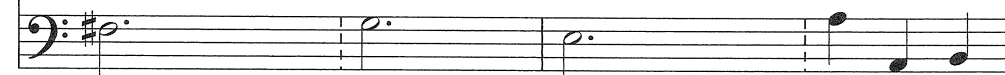
pas - sa con dir - mi, con dir - mi buf - fo - ne. Con

[B. C.] 


45

Ir. 

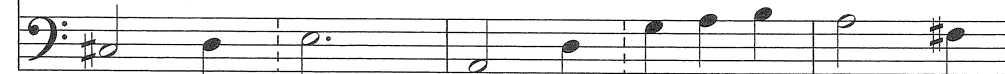
tut - ti vez - zeg - gio, Con tut - ti a - mo - reg - gio, Nè

[B. C.] 

49

Ir. 

ciò mi dis - di - ce. Io son pur fe - li - ce, Io

[B. C.] 

54

[Vln. I]

[Vln. II]

Ir.

[B. C.]

*[subito il]  
Ritornello*

*Sinfonia*

son, son, son pur fe - li - ce.

60

[Vln. I]

[Vln. II]

[B. C.]

65

[Vln. I]

[Vln. II]

[B. C.]

69

Ir.

8

O mio Si - gno - re. Vi ri - ve - ri - sco: \_

Diom.

8

A - mi - co?

[B. C.]

#

72

Ir.

8

di - te Chi se - te? on - de par - ti - ste? à che ve - ni - te?

[B. C.]



78

Ir.

Si può far me- no? vo- lon - tier.

Diom.

po- co. Io

[B. C.]

81

Ir. Et an-co il

Diom. sti - mo, Che voi sia - te di Cor - te.

[B. C.]

83

Ir. pri - mo. O per cer - to.

Diom. De-gna-men - te.

[B. C.]

4-3

85

Ir. An-zi il mio

Diom. La vo - stra gen - ti - lez - za V'ha - vrà scor - to à tal gra - do.

[B. C.]

#

88

Ir. mer- to. Do-me-sti-co del Rè, Fa-mi-gliar di sua

Diom. Che ca-ri-co te - ne- te?

[B. C.]

91

Ir. fi- glia: Nien- te, nien- te si fa sen-za di mè.

Diom. E qual ti - to-lo è'l

[B. C.]

94

Ir. O que- sto poi A me\_ dir- lo non toc- ca.

Diom. vo- stro? Fat- te- mi quest' ho-

[B. C.]

97

Diom. no - re, Per po - ter - vi in- chi - nar, com' - è ra- gio - ne.

[B. C.]

99

Ir. 

[B. C.] 

# 4-3

101

Men. 

Diom. 

[B. C.] 

4-3

103


Ir. 

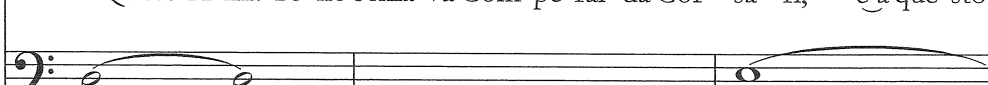
Diom. 

[B. C.] 

#

105

Diom. 

[B. C.] 

#

108

Ir.

8

Diom.

8

Re - ge Of - fer - tir - la vor - re - i.

Bel - la! Gen -

[B. C.]

110

*Sinfonia*

[Vln. I]

[Vln. II]

3

3

Ir.

8

ti-le! Anch'i-o l'ac-cet-te - re-i.

[B. C.]

3

4

114

[Vln. I]

[Vln. II]

[B. C.]

119

[Vln. I]

[Vln. II]

Ir.

[B. C.]

Quest' è ben al -

123

Ir.

[B. C.]

tro, che Mu-schio, Al-tro ch'Am-bra,e che Co-ral - li:

126

Ir.

[B. C.]

Per mia fè, che l'in-ten - de - te, l'in-ten - de - te, l'in-ten -

128

Ir.

[B. C.]

de - te, Per mia fè, che l'in-ten - de - te, Con que - sta Mer-can -

#

131

Ir. 

tia non fal-li-re-te, non fal-li-re-te, non fal-li-re-

[B. C.] 

134 *Ritornello*

[Vln. I] 

[Vln. II] 

Ir. 

te.

[B. C.] 

137

[Vln. I] 

[Vln. II] 

[B. C.] 

140

[Vln. I]

[Vln. II]

Ir.

8

Cer-to l'u - ti - le e si-cu-ro mà guar-da - te

[B. C.]

144

Ir.

8

ch'u - na vol - ta d'al-cun cam-bio non Re - a - le, non re - a - le, d'al-cun

[B. C.]

147

Ir.

8

cam-bio non re - a - le, non re - a - le l'u - su frut - to non

[B. C.]

150

Ir.

8

qua - sti il Ca-pi - ta - le, il Ca-pi - ta - le, il ca - pi - ta -

[B. C.]



153

Men. 

Ir.   
8 le. Il Rè sen

[B. C.] 

Bell' in-con-tro hab-biam fat - to.

156

Men. 

Ir.   
8 vie - ne, Di par-lar - li bra - ma - te?

[B. C.]   
# #

Ci sa-reb-be fa-vor.

158

Ir.   
8 Quì vi fer - ma - te. — A in-tro-dur - vi son pron-to:

[B. C.] 

160

Ir.   
8 Mà de l'u - ti - le po - i

[B. C.] 

161

Ir.

8

Qual-che ca-rat-to al-men sia per mio con-to.

[B. C.]

4-3

The image shows a musical score for two staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a simple accompaniment line. The lyrics 'Qual-che ca-rat-to al-men sia per mio con-to.' are written below the top staff. The measure numbers 161 and 8 are indicated at the beginning of the top staff, and 4-3 is indicated below the bottom staff.

## Act I, Scene 5

Tindaro. Euripilo. Iro. Menelao da Femina. Diomede.

Menelao

Euripilo

Iro

Diomede

Tindaro

[Basso Continuo]

Da mol-ti ri-cer - ca - ta, A ni-un de-sti-

7

4

Eur.

[B. C.]

na - ta D'E-le-na la bel - tà, la for-za, in - vi - ta In ogn'

6#

7

Eur.

[B. C.]

un la spe-ran-za. Non è tan-to ef-fi-ca-ce Che gl'im - pul - si d'A-mor sem-

10

Eur. 

- pre ad-dor-men - ti.\_\_\_\_

[B. C.] 

Ciò ch'al dub-bio sog-gia - ce Con

13

Eur. 


sen-si in - di - fe - ren - ti

[B. C.] 

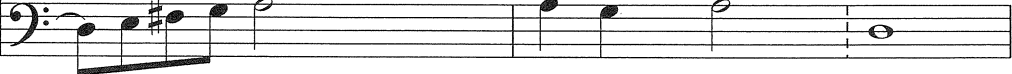
Per - der si te - me ed ac - qui -

7-6

15

Eur. 

star.\_\_\_\_ si spe - ra.

[B. C.] 

# #

18

Eur. 

Mà tar-dan-za no - io - sa Fo-men-ta il dub-bio, ed il ti-mor ac-

[B. C.] 

#

21

Eur. 

cre - sce, E vin - to dal ti - mo - re Mae-stro è

[B. C.] 

#

24

Eur. 

poi, *mae-stro* è poi di vi-o-len-za, A-mo - re.\_\_\_\_

[B. C.] 

# b 6

27

Men. 

Ben l'in-ten - d'il mio co - re.

Ir. 

Si-gnor, quì fuo - ri...

[B. C.] 

4-3 #

30

Ir. 

So-li da rei pur vo-lon-tier due ba - ci.

Tind. 

Ta-ci.

[B. C.] 

# #

34

Tind. 

Son pur an-co im-ma - tu - ri D'E-le na i gior-ni, e sem-pli-cet-ta an-

[B. C.] 

# 7-6# # 6

37

Tind.

co - ra Lu - sin - ga l'ho - re sue con

[B. C.]

b

39

Tind.

scher - - zi, con scher - - zi, e

[B. C.]

#

41

Tind.

gio - co, Nè li pun - go - no il sen dar -

[B. C.]

45

Tind.

- di, Nè li pun - go - no il sen dar - -

[B. C.]

50

Tind.

[B. C.]

di di



65

Eur.

Ir.

[B. C.]

Quan-to, *quan-to* può l'in-so - len - za!

Rè vi dà li-cen-za.

4-3 4-3

68

Diom.

[B. C.]

Fa-mos-sis - si-mo Re - ge, in-vit-to Si - re, Di

#

71

Diom.

[B. C.]

que-sta che pre-sen - to A - ma - zo - ne leg-gia-dra I-nan-ti à

73

Diom.

[B. C.]

voi cat-ti - va, Da'Pi-ra-ti di Pon-to io fe - ci ac-qui - sto. —



77

Diom. 

E per-che nel-la Lot-ta à tan-to ar-ri - va, Ch'o-gni va-lor at-

[B. C.] 

80

Diom. 


ter - ra, A voi la por-go in do - no: For-se

[B. C.] 

83

Diom. 

sia, che da lei E - le na ap-pren-da Con non pic - cio-lo pia -

[B. C.] 

85

Diom. 

ce - re Nel'ar-te di Lot - tar va - - ghe ma-nie - re.

[B. C.] 

88

Diom.

Tind.

[B. C.]

*A parte sotto voce*

Oh, che bel - le - ze al - te - re!

91

Tind.

[B. C.]

La cor-te-sia gra - di - sco, e voi n'ha - vre-te A-de-qua - ta mer-

94

Tind.

[B. C.]

ce - de, Sciol-gan-si il cep-pi al leg-gia-dret-to pie - de.

4-3


97


Ir.

[B. C.]

Hor ve-de-te, Si-gno-re, S'ell'e-ra mer-can - tia da star di fuo-re.

99

Men. 


[B. C.] 


102

Men. 

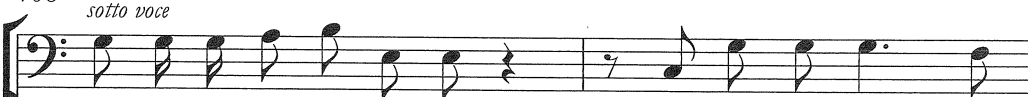
[B. C.] 

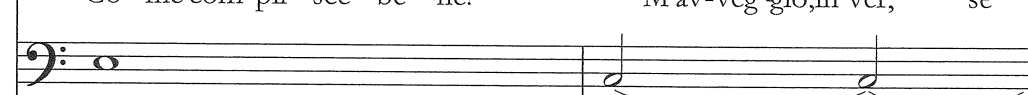
105

Men. 

[B. C.] 

108 *A parte sotto voce*

Tind. 

[B. C.] 

110

Tind. 

[B. C.] 

112

Tind.

Ch'e-ran le-ga-mi in-giu-sti Cep-pi di fer-ro à chi hà ca-te - ne\_\_

[B. C.]

6 6

115 *A parte*

Tind.  d'o - ro, Ac-cor-gen-do me vò, c'hor hor l'a - do - ro. Eu-

[B. C.] 

118

Tind.

ri - pi-lo,            à mia fi - glia Con-du - ce - te la bel - la,

[B. C.]

120

Tind.

Ac-ciò gli sia com - pa - gna, an - zi ch'an - cel - la.

[B. C.]

4-3


*A parte*  
123 *sotto voce*

Tind.

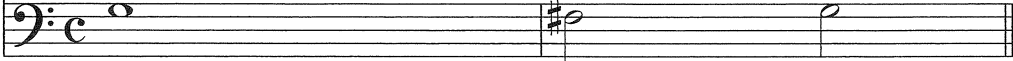
O qual m'av-vam-pa in sen dol - ce fa - cel - la!

[B. C.]

126

Men. 

Non ba-sta un so - lo cor à tan-ti ho - no - ri.

[B. C.] 


128 *A parte*

Tind. 

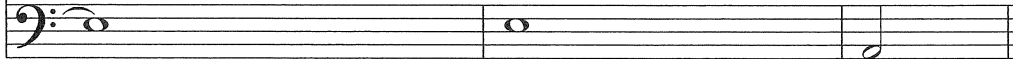
Da quel de suoi splen - do - ri E su - pe - ra - to as -

[B. C.] 

130

Tind. 

sa - i Il nu-me-ro de gl'A - stri, e de l'a - re - ne.

[B. C.] 

133 *A parte*

Men. 

A fè, a fè, che m'è riu - sci - ta be - ne.

[B. C.] 

# Act I, Scene 6

Tindaro. Diomede. Iro in disparte.

[Violin I]

[Violin II]

Iro

Diomede

Tindaro

[Basso Continuo]

A - mi - co, io pe - no, ahi - mè, Quel

5

Tind.

[B. C.]

crin m'in-ca-te - nò, \_\_\_\_\_ quel ci - glio mi fe - rì,

10

Tind.

[B. C.]

L'a - ni-ma si tur - bò, Il cor s'in-ce-ne - rì, Lo

14

Tind.

spir-to si per - dè, A - mi - co, io pe - no, ahi - mè.

[B. C.]

b

19 *A parte*

Diom.

Que-sta è gen-te a fè. In un mo-men-to so-lo Co-tan ti in

[B. C.]

21

Diom.

cen - dij?

Tind.

A vo - - - lo Van le sa-

[B. C.]

24

Tind.

et - - te, e'l ful-mi-ne fu-ga - -

[B. C.]

26

Tind.

- ce In un in stan - te in-ce-ne-ri-sce,e sfa - ce.\_

[B. C.]

28

Diom.

8 Mi duol de'vo stri ar - do - ri l'A - ma - zo - ne è u - na

[B. C.]

4-3

31

Diom.

8 Ti - gre, Un' A - spe, un bron - zo, un ri - gi - do Dia -

[B. C.]

7-6

33

Diom.

8 man - te. Si - gnor, voi se - te a - man - te Di chi Don - na non è.

[B. C.]



36 *A parte*

Diom.  S'ei min-ten-des-se, ò sfor-tu-na-to mè!

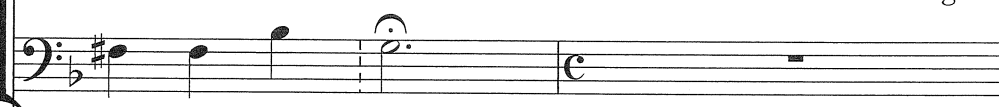
Tind.  A - mi-co, io

[B. C.]  A - mi-co, io

4-3


40

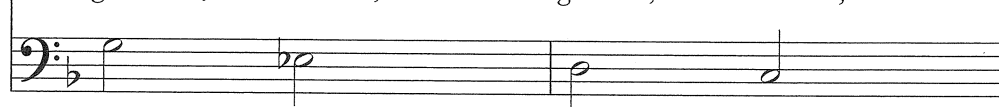
Diom.  Del suo bel ne - gli -

Tind.  pe - no, ahi - mè!


[B. C.]  pe - no, ahi - mè!

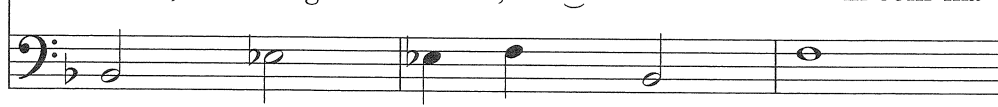
43

Diom.  gen - te, Fe - ro - ce, dis-de - gno - sa, Vez - zi, A -

[B. C.]  gen - te, Fe - ro - ce, dis-de - gno - sa, Vez - zi, A -

45

Diom.  man-ti, lu-sin-ghe O-dia, o dia et a-bor-re: in som-ma

[B. C.]  man-ti, lu-sin-ghe O-dia, o dia et a-bor-re: in som-ma

48

Diom.

[B. C.]

51

Diom.

[B. C.]

54

Diom.

Tind.

[B. C.]


58

Diom.

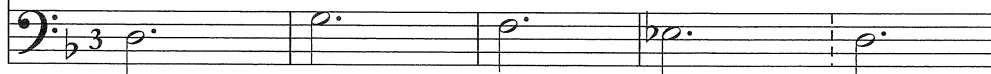
Tind.

[B. C.]


62

Tind. 

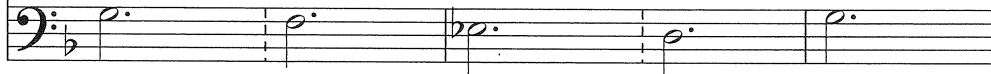
Che dun-que sa - rà? *Che dun-que sa - rà?* L'ar-

[B. C.] 


67

Tind. 

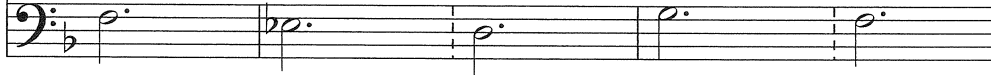
do - re, Ch'il co - re Strug - gen-do mi v à, Da stel - le Ru-

[B. C.] 


72

Tind. 

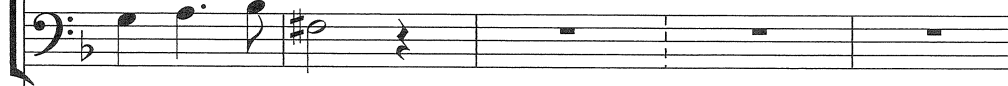
bel - le Non tro - va pie - tà. Che dun-que sa - rà, che

[B. C.] 

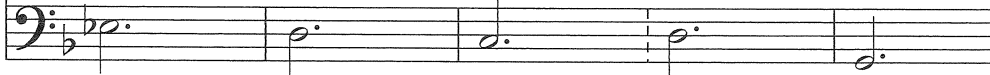
77

Diom. 

A - mo - re, A - mo - re lo sà. La

Tind. 


dun-que sa - rà?

[B. C.] 

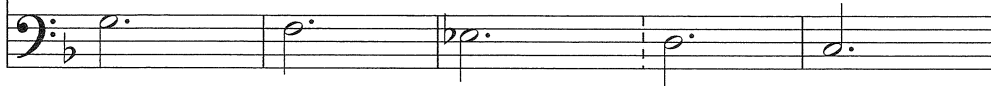
#

4-3

82


Diom. 

8  
fa - ce Vo - ra - ce E - stin-guer po - trà. Del se•no il ve-

[B. C.] 

le - no Un dì sa - ne rà.

87

Diom. 

8  
le - no Un dì sa - ne rà.

Tind. 

M à quan-do sa - rà, M à

[B. C.] 

quan-do sa - rà? A - mo - re, A - mo - re lo sà.

92

[Vln. I] 

[Vln. II] 

Tind. 

quan-do sa - rà? A - mo - re, A - mo - re lo sà.

[B. C.] 

quan-do sa - rà? A - mo - re, A - mo - re lo sà.

*Ritornello*

97

[Vln. I]

[Vln. II]

[B. C.]

102

[Vln. I]

[Vln. II]

Diom.

Tind.

[B. C.]

Un

In tan - to Nel pian-to Lan - gui - re mi fà.

107

Diom.

Tind.

[B. C.]

gior-no Ri-torn-no Il Ri - so fa - rà.

Ma quan-do sa-

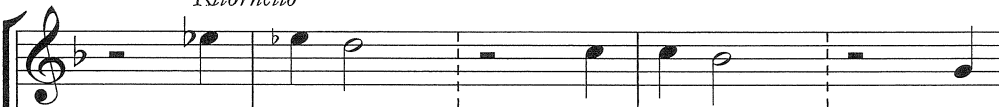
112

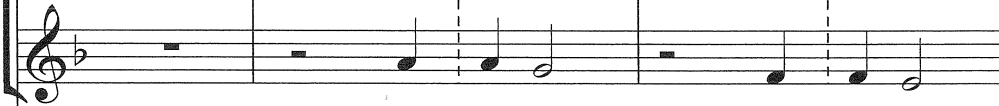
Diom. 

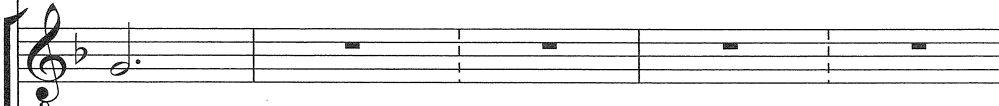
Tind. 

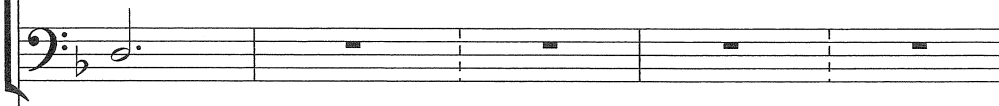
[B. C.] 

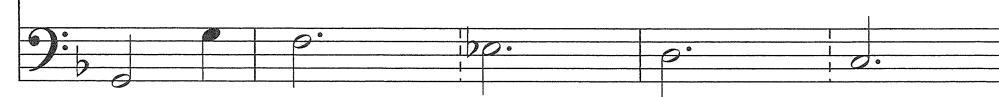
117 *Ritornello*

[Vln. I] 

[Vln. II] 

Diom. 

Tind. 

[B. C.] 

122

[Vln. I]

[Vln. II]

[B. C.]

The musical score consists of three staves. The first staff, labeled [Vln. I], is in treble clef and contains the notes G4, A4, Bb4, C5, Bb4, A4, G4, and a final half note G4. The second staff, labeled [Vln. II], is in treble clef and contains a quarter rest, followed by G4, A4, Bb4, C5, Bb4, A4, G4, and a final half note G4. The third staff, labeled [B. C.], is in bass clef and contains a half note G2, followed by a quarter note A2, and a final half note G2. The key signature has one flat (B-flat). The score ends with a double bar line.

# Act I, Scene 7

Iro.

[Violin I]

[Violin II]

Iro

O con quan-to di - let - to U - dij del Rè ca -

[Basso Continuo]

3

Ir.

nu - to Gl'a-mo-ro - si de - li - quij; ò co-me ac-

[B. C.]

6

Ir.

ce - si U - sci - va - no i so - spir dal la - bro an - no - so! O bel Nar - ci - so, ò

[B. C.]



9 *Sinfonia*

[Vln. I]

[Vln. II]

Ir. 8 bell' A-don vez-zo - so.\_\_\_\_\_

[B. C.]

13

[Vln. I]

[Vln. II]

[B. C.]

18

[Vln. I]

[Vln. II]

[B. C.]

23

[Vln. I]

[Vln. II]

Ir.

8

Gio-vi - net-ti\_\_\_ sù gio - i - te\_\_\_ Sin che

[B. C.]

29

Ir.

8

ri - de in voi l'e - tà. Da le guan- cie\_\_\_

[B. C.]

34

Ir.

8

co - lo - ri - te\_\_\_ La va - ghez-za\_\_\_ fug - gi -

[B. C.]

39

Ir.


8


-rà; Nè sa - ran poi gra - di - ti\_\_\_

[B. C.]


b


44

Ir.  8 Ba-ci in-fe - con-di, am - ples - si in - ste - ri - li -


[B. C.] 


49

Ir.  8 - ti. Ne sa - ran poi gra - di - ti

[B. C.] 

54

Ir.  8 Ba-ci in-fe - con-di, am - ples - si in - ste - ri - li -

[B. C.] 

*Ritornello*  
59 *Subito* *Ritornello*

[Vln. I]

[Vln. II]

Ir.  
8  
- ti.

[B. C.]

64

[Vln. I]

[Vln. II]

[B. C.]

69

[Vln. I]

[Vln. II]

[B. C.]

74

[Vln. I]

[Vln. II]

[B. C.]

79 *Seconda*

Ir.

8

Non la - scia - te al - cun pia - ce - re\_\_\_\_\_ Sin che

[B. C.]

84

Ir.

8

d'o-ro ha - ve - te il crin, Che de l'ho-re\_\_\_ del go -

[B. C.]

90


Ir.

8

-de - re\_\_\_\_\_ Ben ve - lo - ce ar - ri - va il fin,

[B. C.]

95

Ir. 


E ser - ve poi di\_\_ gio - co\_\_ Ve - der

[B. C.] 

100

Ir. 

chio - ma di ne - ve, e cor di\_\_ fo - co.

[B. C.] 

105

Ir. 

E ser - ve poi di\_\_ gio - co\_\_ Ve - der

[B. C.] 

110


Ir. 

chio - ma di ne - ve, e cor di\_\_ fo - co.

[B. C.] 

*Ritornello*

116

[B. C.] 

122

[B. C.] 



# Act I, Scene 8

Anfiteatro fuori della Città.

*Aria* Elena. Astianassa.

[Violin I]

[Violin II]

Astianassa

Elena

[Basso Continuo]

De - li - tie d'a - mo - re, Deh più non tar -

[Vln. I]

[Vln. II]

El.

[B. C.]

-da - te A far-mi go - der;



6

[Vln. I]

[Vln. II]

El.

[B. C.]

Sul fer - vi-do co - re, Be - ni-gne, be-

9

[Vln. I]

[Vln. II]

El.

[B. C.]

- ni-gne ver - sa - te I vo - stri pia - cer.

12

[Vln. I]

[Vln. II]

El.

[B. C.]

De - li - tie d'a - mo - re, Deh più non tar -

4-3

15

[Vln. I]

[Vln. II]

El.

[B. C.]

-da - te A far-mi go - der, à far - - -

18 *Ritornello*

[Vln. I]

[Vln. II]

El.

- mi, \_\_\_\_\_ à far-mi go - der.

[B. C.]

21

[Vln. I]

[Vln. II]

[B. C.]

4-3

24

[Vln. I]

[Vln. II]

[B. C.]

27

[Vln. I]

[Vln. II]

El.

[B. C.]

V'a-spet-to, vi bra-mo, Se più mi stan-

Detailed description: This block contains the musical notation for measures 27 through 29. The Violin I and II staves play a rhythmic pattern of eighth notes. The Flute staff has a whole rest in measure 27, followed by a melodic line in measures 28 and 29. The Bassoon staff provides a harmonic accompaniment with eighth notes. The lyrics 'V'a-spet-to, vi bra-mo, Se più mi stan-' are aligned with the Flute staff.

30

[Vln. I]

[Vln. II]

El.

[B. C.]

-ca - te, Mi sen-to ca - der.

Detailed description: This block contains the musical notation for measures 30 through 32. The Violin I and II staves continue their rhythmic pattern. The Flute staff has a whole rest in measure 30, followed by a melodic line in measures 31 and 32. The Bassoon staff provides a harmonic accompaniment with eighth notes. The lyrics '-ca - te, Mi sen-to ca - der.' are aligned with the Flute staff.

33

[Vln. I]

[Vln. II]

El.

[B. C.]

Te-so - ri vi chia-mo, vi chia-mo, Se

36

[Vln. I]

[Vln. II]

El.

[B. C.]

ben non pro-va - te, Se non col pen - sier.

38

[Vln. I]

[Vln. II]

El.

[B. C.]

V'a-spet-to, vi

41

[Vln. I]

[Vln. II]

El.

[B. C.]

bra - mo, Deh più non tar - da - te A far - mi go -

43

[Vln. I]

[Vln. II]

El.

der, à far - - - mi,

[B. C.]

46

*Ritornello*

[Vln. I]

[Vln. II]

El.

— à far-mi go - der.

[B. C.]

4-3

49

[Vln. I]

[Vln. II]

[B. C.]

4-3

52

[Vln. I]

[Vln. II]

[B. C.]

55

[Vln. I]

[Vln. II]

Ast.

[B. C.]

Chi non sà, *chi non* sà Ciò, che sia d'a -



60

Ast.

mor gio - ir, Lo di - man - di, Lo di.

[B. C.]

#

65

Ast.

70

Ast. 

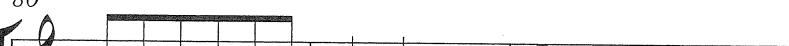
sia fe - li - ci - tà, Chi bac - cia -


[B. C.] 

75

Ast.

80

Ast. 

[B. C.] 

84

Ast.

[B. C.]

di, lo di - man - di à

#

88

*Ritornello*

[Vln. I]

[Vln. II]

Ast.

[B. C.]

ch'il pro - vo.

93

[Vln. I]

[Vln. II]

[B. C.]

98 *Seconda*

[Vln. I]

[Vln. II]

Ast.

[B. C.]

Non go - dè, non go-

103

Ast.

[B. C.]

- dè ve - ra gio - ia di quà giù, Chi'l suo

107

Ast.

[B. C.]

cor, chi'l suo cor non strin - se al

112

Ast.

[B. C.]

sen: Ve-ro ben Ri-co - no- scer non può

117

Ast. 

già Chi'l suo a- mor non

[B. C.] 


121

Ast. 

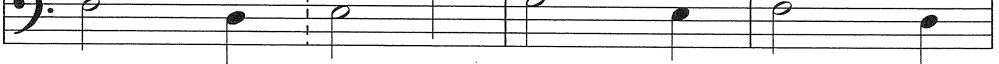
ab - brac - ciò: Chi no'l sà, *chi* no'l sà, Lo di-

[B. C.] 

125

Ast. 

man - - di, lo di- man - - -

[B. C.] 

129

Ast. 

- - - di, lo di - man - di à

[B. C.] 

#

133

Ast. 

chi'l pro - vò.

[B. C.] 

*Ritornello da Capo*

139

[B. C.]

#

145 *à 2*

Ast.

Ma-ri - ta - te, ò voi be - a - tel

El.

Ma-ri - ta - te, ò

[B. C.]

b

150

Ast.

ò voi, ò voi, ò — voi be-

El.

voi be - a - tel! ò voi, ò voi be -

[B. C.]

#

#

155

Ast.

-a - tel! Ma-ri - ta - te, ò voi be - a - tel

El.

-a - tel! — Ma-ri - ta - te, ò

[B. C.]

#

2

160

Ast. *ò voi, ò voi, ò voi be-*

El. *voi be - a - tel! ò voi, ò voi be -*

[B. C.]

#

165

*Ritornello*

[Vln. I]

[Vln. II]

Ast. *-a - tel!*

El. *- a - tel!*

[B. C.]

170

[Vln. I]

[Vln. II]

[B. C.]

175

El.

In o - tio ste - ri - le Le not - ti ge - li - de Voi non pas -

[B. C.]

180

Ast.

Maritate à 2  
da Capo


In piu - me

El.

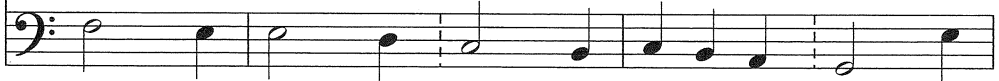
- sa - te, voi — non pas - sa - te. —

[B. C.]


185

Ast. 

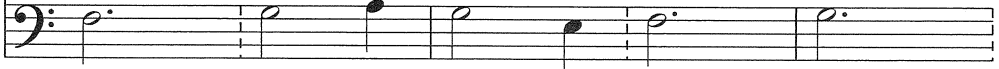
po - ve-re, Trà bra-me i - nu - ti-li Voi non pe - na - te, voi

[B. C.] 

190

Ast. 

voi, voi non pe - na - te, non — pe - na -

[B. C.] 

195

Ast. 

te. —

[B. C.] 

*Maritate à 2  
da Capo*



# Act I, Scene 9

Menelao. Euripilo. Elena. Astianassa.

Menelao

Elena

Astianassa

Euripilo

[Basso Continuo]

Pren - ci - pes - sa, v'in - chi - no.

El.

Eur.

[B. C.]

A che ve - ni - te, Eu - ri - pi - lo cor - te - se?

A pre - sen - tar - vi

7-6 #



15 *A parte*

Men. *A parte* O,

El. *A parte* Che va-ghez-za! che bri-o!

Ast. net-to!

[B. C.]

19

Men. di che bel-la fiam-ma ar-d'il cor mi-o!

El. E qual à noi ti

[B. C.]

22

El. scor-ge, A-ma-zo-ne gen-ti-le, Cor-tes'ar-bi-trio,ò di de-stin-te-

[B. C.]

25

Men. 

Fù de le sor-ti mie prin-ci-pio A-mo - re.

El. 

-no - re?

[B. C.] 

28

Men. 

E ver, se cru-do Cie-lo Non mi fa i-do-la -


El. 

Dol-ce prin-ci - pio.


[B. C.] 

#

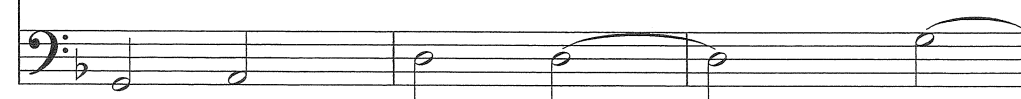
31

Men. 

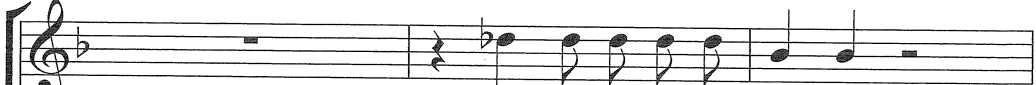
trar al - ma di ge - lo.

El. 

An - cor, se t'a-mi ò nò?

[B. C.] 

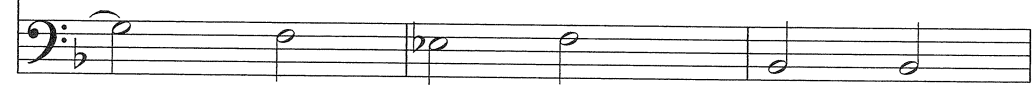
34

Men. 

Ciò non ri-chie-si ma - i.

El. 

dun - que non sa - i? Che?

[B. C.] 

4-3

37

Men. 

In ve-ro Fi-no ad


El. 

non po-te - sti, ò non ar-di - sti?

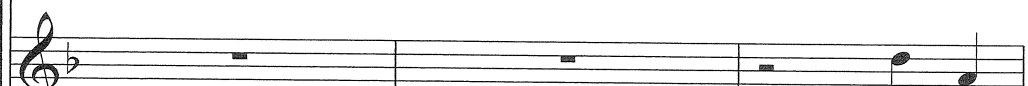
[B. C.] 

#

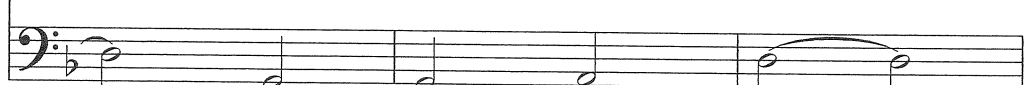
40

Men. 

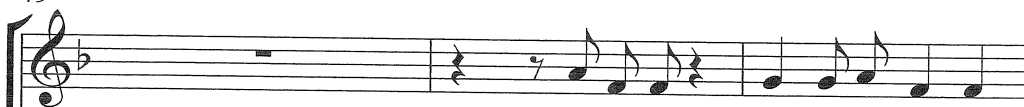
hor non po-te - i, Nè sò poi s'ar-di - re - i.

El. 


Dim - mi,

[B. C.] 


43

Men. 

Vi-ci-no, An - zi pre-sen - te.

El. 

è lon-ta-no il Fo-co tu- o?

[B. C.] 

46 *A parte*

Men. 

Ah trop-po o - sa - i. Mi stà nel

El. 

Co- me?

[B. C.] 

49

Men. 

Co - re e non si par-te ma - i.

El. 

Ben vegg'io, che la

[B. C.] 

3-4-3

52

El.

fa - ce, On - de l'al - ma t'ac - ce - se il cie - co Di - o, Di sco -

[B. C.]

54

Men.

An - zi, an - zi'l de -

El.

prir - mi ti spia - ce. —

[B. C.]

56

Men.

- si - o. Con - vien pen - sar - ci un po - co.

El.

Par - la dun - que. Pen - sa -

[B. C.]





69

Men. 

la spe-ran-za mi - a!

El. 

D'al-tro me-co non si - a, Che di lot-ta il di-

[B. C.] 

# #

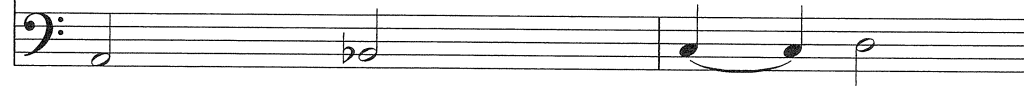
71

Men. 

*A parte*  
O stra-no in

El. 

scor-so, E dia-si ban-do al fa-vel-lar d'A-mo-re.

[B. C.] 

5-6

73

Men. 

con-tro d'in-fiam-ma-to co - re!\_\_ Pria vi di-rò,

[B. C.] 


76

Men. 

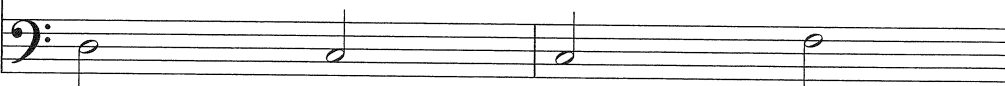
co-me re-sta cat - ti - va Di Bar - ba-ro Pi - ra - ta,

[B. C.] 

78

Men. 

Co - me ven-du - ta, co - me qui do - na - ta,

[B. C.] 

80


Men. 

E co-me fù prin-ci-pio il Cru-do ar - cie - ro, Del mio Fa - to se -

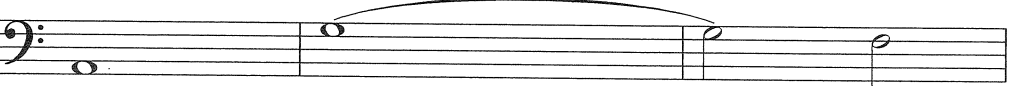
[B. C.] 

#

82

Men. 

-ve-ro: A mi-glior tem-po vi fa - rò no-ta an-co - ra La

[B. C.] 

85

Men. 

bel-la De-i - tà, che l'al - - - ma a -

[B. C.] 

88

Men. *- do - ra.*

El. *Nul-la sa-per vogl'i-o; Sò,sò che fin-ge-ra - i*

[B. C.]

b 6

91

El. *Fu-ghe not-tur-ne, Re-gni ab-ban-do-na - ti, Fin-te Ge-ne-o-lo-gie,*

[B. C.]

94

El. *ses - si can-gia - ti, Va ne Ar-gi - ne men-zo - gne, e so gni A*

[B. C.]

96 *A parte*

Men. *Co-me à sor-te in-do - vi - na i ca-si mie - i.*

El. *che-i. Sò,sò*

[B. C.]

6

99

El.    
 che bra-mi ce-lar chi ti pia - gò. Nul-la ri-cer-co, e

[B. C.] 

101

Men. 

Cre-de-re-te ai so-spir? Ai

El. 

nul-la cre-de-rò. Si fin-ge il se-no.

[B. C.] 

104

Men. *pian- ti? Ai giu-ra-men- ti? Se vi di-ces- si,*

El. *Po-co. Me-no.*

[B. C.]

107

Men. 

che voi so-la se-te, Ch'ad a-mar-mi po-te - te Pre-gar l'I-do-lo

[B. C.] 

110

Men. *mi - o?* *Se pie - tà vi chie-des - si?*

El. *No! cre-de - re - i.*

[B. C.]

#

113

Men. *Sen-za cre-der-mi dun-que, Mi la-scia-*

El. *Io ri-de-re - i.*

[B. C.]

116

Men. *A parte*  
*-re-te frà le pe - ne? Ah, non vo-glia il De - stin, che sia co - sì.*

El. *Sì.*

[B. C.]



*In questa Scena, e parte della seguente,  
Euripilo ed Astianassa staranno osservando,  
e discorrendo insieme.*

129

Men.

El.

[B. C.]

133

Men.

El.

[B. C.]

137

Men.

[B. C.]

140

Men.

[B. C.]





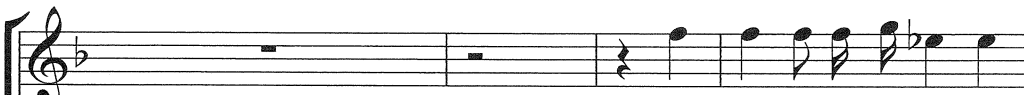
159


Men. 

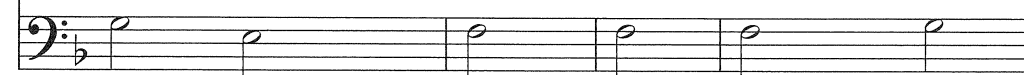
[B. C.] 

#

162

Men. 

El. 

[B. C.] 

166

Men. 

[B. C.] 

6 3-4-3

169

Men. 

El. 

[B. C.] 

171

Men. 

Lot-te-rò, mà ve - dre - te nel pas - so va-cil-


El. 

par-ti.

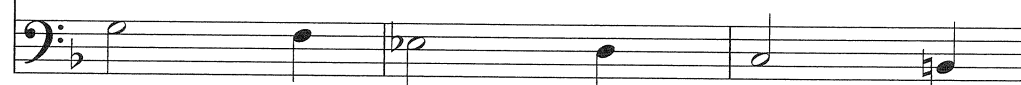
[B. C.] 

#

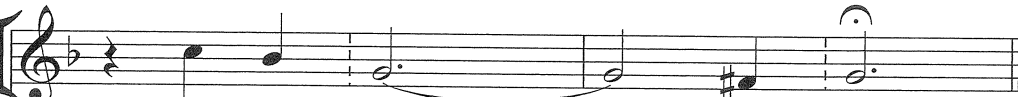
175

Men. 

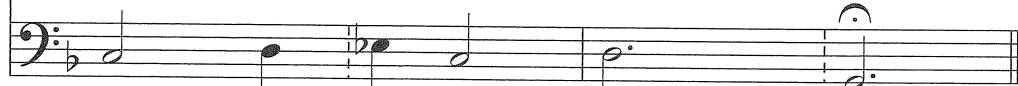
-lan - te, Che più, che Lot - ta - tri - ce, io

[B. C.] 

178

Men. 

so - no a - man - - - te.

[B. C.] 

# Act I, Scene 10

Elena e Menelao Lottano.

Teseo. Peritoo. Elena. Menelao. Euripilo. Astianassa.

*Lotta*

[Violin I]

[Violin II]

Menelao

Elena

Astianassa

Peritoo

Euripilo

Teseo

[Basso Continuo]

4

[Vln. I]

[Vln. II]

Tes.

[B. C.]

Ec-co il si- to, ec co il lo- co,

Detailed description: This system contains measures 4, 5, and 6. Violin I and II play eighth-note patterns. The Tenor voice part has lyrics 'Ec-co il si- to, ec co il lo- co,'. The Bassoon part plays a half-note pattern.

7 *Lotta*

[Vln. I]

[Vln. II]

[B. C.]

Detailed description: This system contains measures 7, 8, 9, and 10. The section is marked 'Lotta'. Violin I and II play eighth-note patterns. The Bassoon part plays a half-note pattern.

11

[Vln. I]

[Vln. II]

Tes.

8

Ve - di la bel - la, che lot - tan - do stà.

[B. C.]

14

[Vln. I]

[Vln. II]

[B. C.]

17

[Vln. I]

[Vln. II]

Per.

Non hà mi-nor bel - tà Co-lei ch'è se - co nel fe - ro - ce

[B. C.]

18 *Lotta*

[Vln. I]

[Vln. II]

Per.

gio - co.

[B. C.]

22

[Vln. I]

[Vln. II]

[B. C.]

27

[Vln. I]

[Vln. II]

Men.

El.

Tes.


[B. C.]

Gio-ve il Rè di li

Già ca-de - sti.

8 Anch'io ca-de - i.

30

Men. 

De - i Cad-dèdal Cie-lo per mi-nor bel-tà, Che ca - du - ta d'a-mor non

[B. C.] 

33

Men. 


è vil - tà.

Per. 

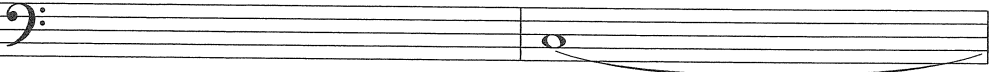
Di Pro-ser-pi na ho-mai sco-der-mi fà.

[B. C.] 

36

Men. 

A - mor, ch'in voi com - po - se si - mi - li à quei del

[B. C.] 



38

Men. 

mio bel So - le i ra - i, Mi fe - ce nel mi - rar - ti

[B. C.] 

40

Men. 

Giu-sta-men-te ca-der ad a - do - rar - ti. \_\_\_\_\_

[B. C.] 

43 *A parte*

Men. 

Li-be-ro trop-po, ò Me-ne-lao tù par-li.


El. 

I-te, Eu-ri - pi-lo al

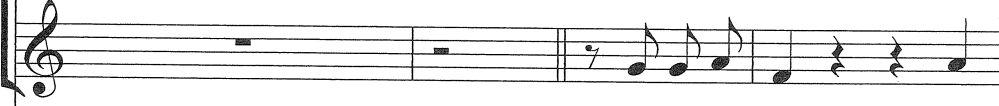
[B. C.] 

# #

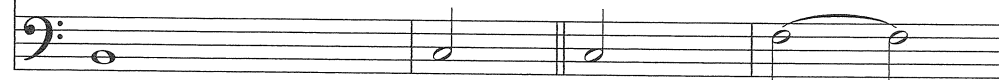
46

El. 

Rè, Di-te ciò che ve - de - ste.

Eur. 

U - bi - di - rò: E -

[B. C.] 

50

Ast. 

Eur. 

[B. C.] 

Men-tre vi mi - ra,  
ben gen-ti-le à fè La fol - lia di co-ste-i.

b b b

53


Ast. 

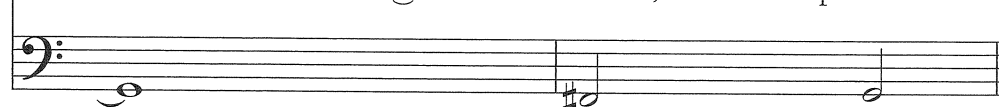
Tes. 

[B. C.] 

Si fi-gu-ra il suo va-go, e ne de - li - ra.  
Ce-da-no,

56

Tes. 

[B. C.] 

ce-da-no le di-mo-re ho-mai-mo - le-ste, E - le-na-ra-pi-rò.

58

Per. 

[B. C.] 

Et io co - lei, che con bel - tà ce - le - ste, Sì

60

Per.  to -sto m'in-fiam- mò. Hor che si tar-da

Tes.  Hor che si tar-da più, A le ra-

[B. C.] 


63


Per.  più, à le ra - pi - ne sù, sù.

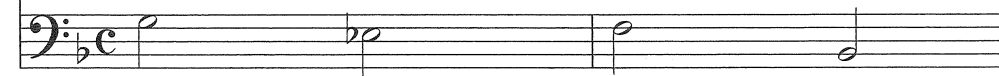
Tes.  -pi - ne, à le ra - pi - ne sù, sù.

[B. C.] 

66

Men.  Chi m'im-pri - gio - na? Ahi-mè!

El.  Chi mi ra - pi - sce? Ahi - mè! Ahi-mè!

[B. C.] 

68

Ast. 


Fer - ma - te, fer - ma - te, ò là: co -

Eur. 

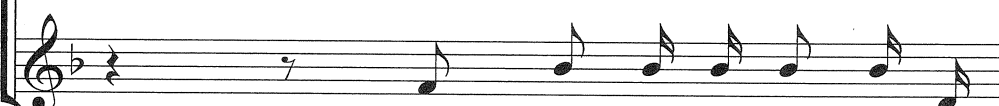
Fer - ma - te, fer - ma - te ò là, ò là:

[B. C.] 

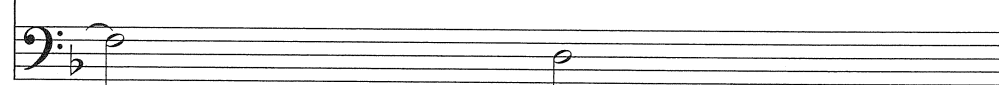
70

Ast. 

- sì Si rub - ban Prin - ci - pes - se? A - i - ta, a -

Eur. 

co - sì Si ra - pi - scon Don -

[B. C.] 

6

71

Ast. 

- i - ta, a - i - ta, ò Cie - li, ò Cie - li, ò Stel - le!\_\_\_

Eur. 

- gel - le, A - i - ta, a - i - ta, ò Cie - li, ò Stel - le!\_\_\_

[B. C.] 

# b

73

Ast.

Eur.

[B. C.]

Sì

Vo - la - no, vo - la - no trop - po, ed il se - guir - li è tar - do.

4-3

75

Ast.

[B. C.]

ra - - pi - do non v à Sci - ti - co dar -

b b

77

Ast.

Eur.

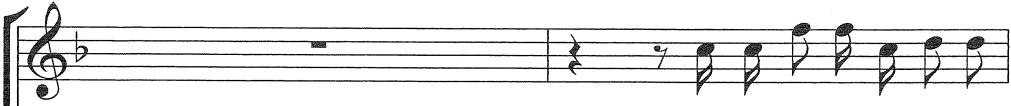
[B. C.]


do.

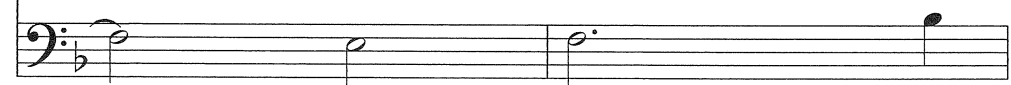
Con l'an - nun - tio in - fe - li - ce

3-4


79


Ast.  Co-no-sce-te i rap-to-ri?

Eur.  Va-do à de-starnel Rè sde-gni, e fu-ro-ri.

[B. C.] 

81

Eur.  Son Te-seo, e Pe-ri-too, In-vit-tis-si-mi E-

[B. C.] 

82

Eur.  -ro-i, No-ti da l'on da I-be-ra à i li-di E-o-i.

[B. C.] 

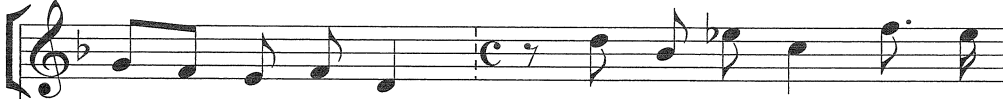
4-3

84 *Aria*

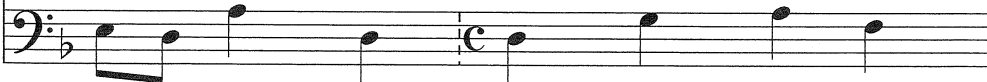
Ast.  Chi mi rub-ba, — chi — mi to-glie, — Chi m'ac-co - glie —

[B. C.] 


87

Ast. 

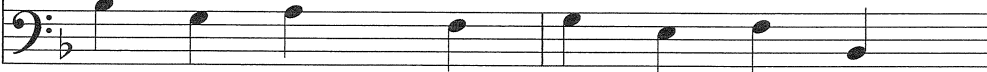
nel su - o sen. Son quà, son quà li - be -

[B. C.] 

89

Ast. 

ra, e spe-di - ta, Bra-mo anch'io d'es - ser ra - pi - ta, Per go- der

[B. C.] 

91

Ast. 

un

[B. C.] 

93

Ast. 

dì se - ren. Chi mi rub-ba, chi mi to- glie,

[B. C.] 

#

96 *Ritornello*

[Vln. I]

[Vln. II]

Ast.

chi m'ac-co - glie nel su - o sen.

[B. C.]

99

[Vln. I]

[Vln. II]

[B. C.]

103

[Vln. I]

[Vln. II]

[B. C.]



106

[Vln. I]

[Vln. II]

[B. C.]

This musical score segment covers measures 106, 107, and 108. It is written for three parts: Violin I, Violin II, and Bassoon. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 106 begins with a treble clef for Violin I and a bass clef for Bassoon. Violin I plays a series of eighth and sixteenth notes, while Violin II and Bassoon play a more rhythmic pattern of quarter and eighth notes. Measure 107 continues this pattern, with Violin I featuring some sixteenth-note runs. Measure 108 concludes the phrase with a whole note for Violin I and a half note for Violin II and Bassoon, all ending with a fermata. The system concludes with a double bar line.

# Act I, Scene 11

Iro.

[Violin I]

[Violin II]

Iro

Ar mi, ar-mi, Ca - val - li, e Fan - ti, Sù, sù, cor-

[Basso Continuo]

6

Ir.

re - te, cor - re - te\_\_\_ die-tro à i la-dri a - man - ti.

[B. C.]

12

Ir.

E - le-na e in-siem l'A - ma - zo-ne leg - gia - dra So - no

[B. C.]


14

Ir. 

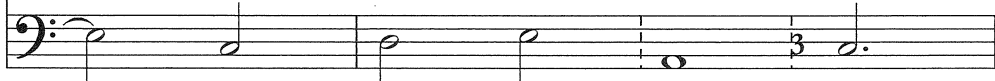
sta - te ra - pi - te: Gri - da - no sbi - got - ti - te D'E - le - na le Don - gel - le; M à

[B. C.] 


17

Ir. 

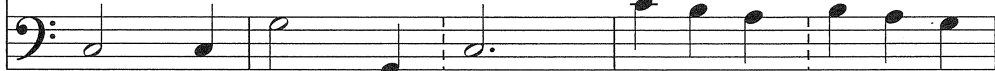
ta - ce - rian che le ra - pi - sce an - ch'el - le. — Ar - mi,

[B. C.] 


21

Ir. 


ar - mi, Ca - val - li e Fan - ti, Sù, sù, cor - ret - te, cor -

[B. C.] 


26

Ir. 

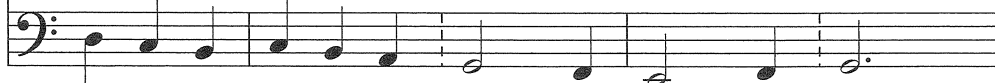
re - te — die - tro à i la - dri a - man - ti. Sù, sù, cor -

[B. C.] 

32

Ir. 

ret - te, cor - ret - te — die - tro à i la - dri a - man -

[B. C.] 

37 *Ritornello*

[Vln. I]

[Vln. II]

Ir.

8 - ti.

[B. C.]

42

[Vln. I]

[Vln. II]

[B. C.]

47

[Vln. I]

[Vln. II]

[B. C.]

52

[Vln. I]

[Vln. II]

Ir.

8

[B. C.]

Ne l'u - dir del - la

55

Ir.

8

[B. C.]

fi-glia dell' a-ma-ta l'im-pro - vi - se ra-pi - ne Tin-da-ro, Tin-da-ro,

58

Ir.

8

[B. C.]

che fa-rà à fè, à fè se strag-ge-rà con la tre-mu-la

61


Ir.

8

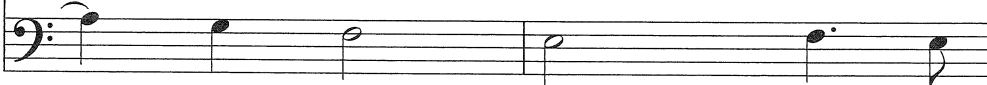
[B. C.]

ma - no il bian-co Cri - ne e s'a la bar-ba an-

63

Ir. 

cor non fà in - so - len - za lo vuò chia-mar il

[B. C.] 


65

Ir. 

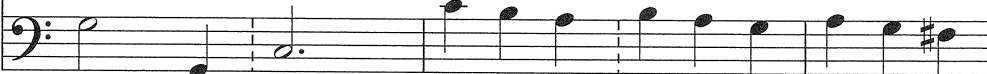
Dio del-la pa- tien - za. Ar - mi, ar - mi, Ca -

[B. C.] 


69

Ir. 

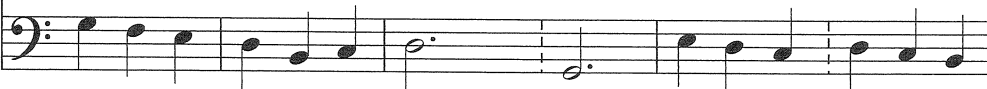
val - li, e Fan - ti, Sù, sù, cor - ret - te, cor - ret - te\_\_\_\_

[B. C.] 

74

Ir. 

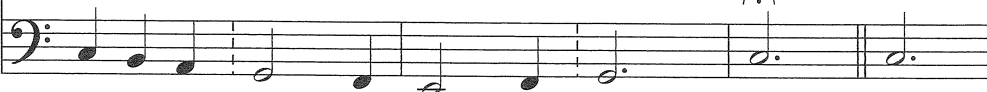
die-tro à i la - dri a - man - ti. Sù, sù, cor - ret - te, cor -

[B. C.] 

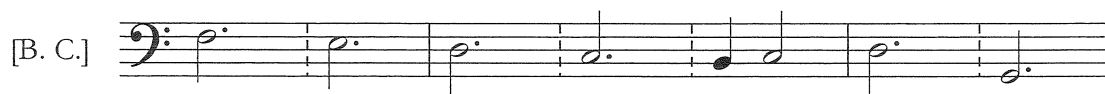
80

Ir. 

ret - te\_\_\_\_ die-tro à i la - dri a - man - ti.

[B. C.] 

86



93



97



# Act I, Scene 12

Tindaro. Diomede. Euripilo. Iro.

[Violin I]

[Violin II]

Euripilo

Iro

Diomede

Tindaro

[Basso Continuo]

Fa-rò, fa-rò per l'on-de Vo-lar i Bo-schi;

3

Tind.

[B. C.]

d'in - fi - ni - te Ve - le I Ma - ri in - gom - bre -

4

Tind.

[B. C.]

rò, I-non-de-rò d'ar-ma-te gen-te i pia-ni; E se gli sfor zi hu-

#



6

Tind.

ma-ni. Non sa-ran-no ba-stan-ti à ven-di - car-mi Per ter-ri-bi-le ai-

[B. C.]

8

Tind.

u - to In-vo-le-rò, *in-vo-le - rò* l'al-me dan-na-te à Plu -

[B. C.]

The image shows a musical score for two parts: Tind. (Tenor) and [B. C.] (Bass). The Tind. part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is in 4/4 time and consists of several measures of music, including eighth and sixteenth notes. The lyrics are written below the staff: "u - to In-vo-le-rò, in-vo-le - rò l'al-me dan-na-te à Plu -". The [B. C.] part is written on a single staff with a bass clef and a key signature of one flat (B-flat). The bass line is simpler, with fewer notes than the Tind. part. The score is numbered 8 at the top left.[illegible]


12


Tind.

que-sti, Vo - la, vo-la Eu - ri - pi-lo. Se-co Van-ne

[B. C.]

14

Tind. 

[B. C.] 

16

Tind. 

[B. C.] 

18

Tind.

lar, can-gia ve-sti-to, Và sco-no-sciu-to, e de' ra-pto-ri in

[B. C.]

20

Tind.

de-gni il ri-co-ve-ro in-ten-di, ei rei di-se-gni.

[B. C.]

22

Eur.

25

Ir.

8

Cor-ro, *cor-ro*, e sia ri-

Diom.

8

Va-do, nè fia che vil ti-mor mi scuo-ta.

[B. C.]

#

28

Ir.

8

tol - ta l'A-ma-zo-nevez - zo-sa à quei ra-pa - ci, Per al - le -

[B. C.]

3

31

[Vln. I]

[Vln. II]

Ir.

8

grez-za li vuò dar due ba - ci.

Tind.

[B. C.]

Se non tor-na il

# #

36

[Vln. I]

[Vln. II]

Tind.

[B. C.]

bel, ch'a-do-ro In - fe - li-ce, in - fe-li - ce, che fa-rò?

39

[Vln. I]

[Vln. II]

Tind.

[B. C.]

Sen - za cor, sen-za ri-sto-ro Sò ben'io, sò *ben io* che

41

[Vln. I]

[Vln. II]

Tind.

[B. C.]

mo - ri - rò. Se non tor - na il bel, ch'a - do - ro In-fe -

44

[Vln. I]

[Vln. II]

Tind.

[B. C.]

li-ce, in - fe-li - ce, che fa - rò? Co-sì, co-sì ti

5

47


Tind.

[B. C.]

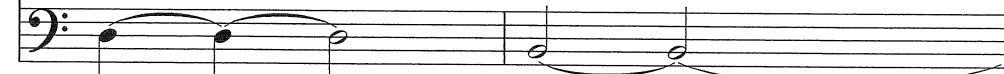
per - di a - ni-ma vi - le? Un va-no af-fet - to,

#

49

Tind. 

u - na lu-sin ga in-de-gna Tan-to può, tan-to re-gna Ne l'al-ma af-fa - sci-

[B. C.] 

51

Tind. 

na - ta, Che de la Fi-glia più pen-si à l'a - ma - ta?

[B. C.] 

#

53


Tind. 

Par-ta, par-ta da mè ciò che non è fu - ro - re, Chila fi-glia m'in-

[B. C.] 

#


55

Tind. 


vo-la Mi ra-pi-sca il Dia-de-ma, il Re-gno, e'l co - re. — Par-ta, par-ta da

[B. C.] 

57

Tind. 

mè ciò che non è fu-ro - re, Mà quel - le ne-vi in-

[B. C.] 



67

[Vln. I]

[Vln. II]

Tind.

[B. C.]

ta - ta, tor - men-ta - ta — lan - gui - rà.

69

[Vln. I]

[Vln. II]

Tind.

[B. C.]

S'il mio ben, s'il mio de-si - o non ri-tor-na, non ri-tor-na in



71

[Vln. I]

[Vln. II]

Tind.

[B. C.]

li - ber - tà. L'al-ma mia del mio de - si - o Tor-men -

74

[Vln. I]

[Vln. II]

Tind.

[B. C.]

ta - ta, tor-men-ta - ta lan - gui - rà. E pur fuor de me

b

77


Tind.

[B. C.]

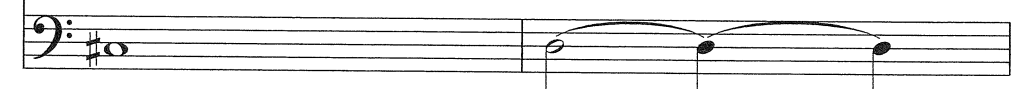
stes-so In-u - til-men-te io tor-no? I - te-ne, i - te-ne ho-ma-i

#

80

Tind. 

Vi-li fan-tas-mi, te-me-ra-ri af-fet-ti, E fin che ven-di-ca-to Ne la

[B. C.] 

82

Tind. 

ter-ra, nel Cie-lo, e ne gl'a-bis-si Non re-sta il Re-gio ho-

[B. C.] 

83 [subito il]  
Ritornello.

Tind. 

no-re, Par-ta, par-ta da me ciò, che non è fu-ro-re.

[B. C.] 

85 *Sinfonia*

[Vln. I] 

[Vln. II] 

[B. C.] 

87

[Vln. I]

[Vln. II]

[B. C.]

This system contains measures 87 and 88. Measure 87 features a first violin part with a series of eighth notes ascending from G4 to A4, followed by a half note B4. The second violin part plays a similar pattern but with a sharp sign on the final half note. The bassoon part consists of a single half note G3. Measure 88 continues the first violin's eighth-note pattern, ending with a half note B4. The second violin part has a sharp sign on the final half note. The bassoon part remains on G3.

88

[Vln. I]

[Vln. II]

[B. C.]

This system contains measures 88 and 89. Measure 88 features a first violin part with a series of eighth notes ascending from G4 to A4, followed by a half note B4. The second violin part plays a similar pattern but with a sharp sign on the final half note. The bassoon part consists of a single half note G3. Measure 89 continues the first violin's eighth-note pattern, ending with a half note B4. The second violin part has a sharp sign on the final half note. The bassoon part remains on G3.

# Act I, Scene 13

Bosco.

Teseo. Peritoo. Elena. Menelao.

[Violin I]

[Violin II]

Menelao

Elena

Peritoo

Teseo

[Basso Continuo]

Se-te Gran-di, se-te E-roi, Mà per noi non se-te a

Se-te Gran-di, se-te E-roi, Mà per noi non se-te a

5

Men.

El.

[B. C.]

fè. La - scia - te-mi, la - scia - te-mi, ahi - mè.

fè. La - scia - te-mi, la - scia - te-mi, ahi - mè.



17

Men. 

El.  La-

Per.  La-

Tes.  ra - ta, a - do - ra - ta da mè, a - do - ra - ta da mè.

[B. C.]  A - do - ra - ta, a - do - ra - ta da mè.

20

Men.  scia - te - mi, la - scia - te - mi, ahi - mè.

El.  scia - te - mi, la - scia - te - mi, ahi - mè.

[B. C.]  scia - te - mi, la - scia - te - mi, ahi - mè.


23

El.  Ben di Tin - da - ro of - fe - so Non sa - ran pi - gre l'i - re.

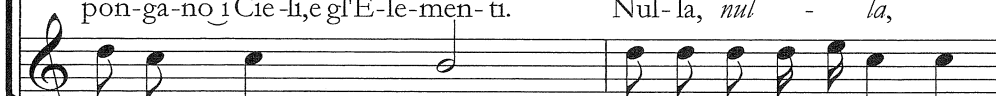
[B. C.]  #



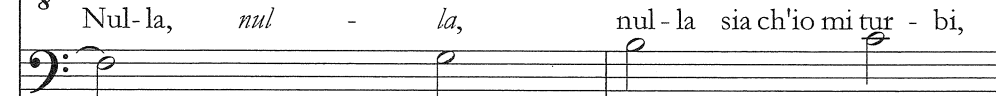
32

Per. 

pon-ga-no i Cie-li, e gl'E-le-men-ti. Nul-la, *nul* - la,

Tes. 

Nul-la, *nul* - la, nul-la sia ch'io mi tur-bi,

[B. C.] 

34

Per. 

nul-la sia ch'io mi tur-bi e ch'io pa-ven-ti. V'a-do-re -


Tes. 

nul-la sia ch'io mi tur-bi e ch'io pa-ven-ti.

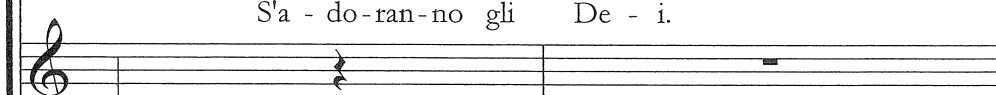
[B. C.] 

# #

36

Men. 

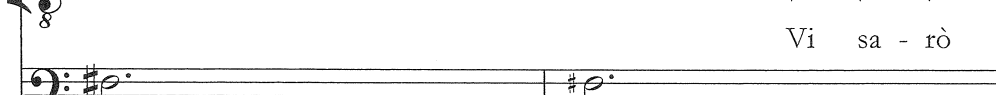
S'a-do-ran-no gli De-i.

Per. 

rò.

Tes. 

Vi sa-rò

[B. C.] 



38

El.

Tes.

[B. C.]

In Spar-ta hò i ser-vi mie - i.

ser - vo: Mi ve - dre - te mo -

44

Men.   
Io nè vi - ta vi dè, nè ve ne pri-vo.

Per.   
vi - vo.

Tes.   
Deh tan-to se -

[B. C.] 

49

Per. 

Sò ben, che si fie - ra vostr'

Tes. 

ve - ra non sia - te con mè.

[B. C.] 

54

Men. 

Ra - pi - te ci ha - ve - te, E an - co - ra chie -

El. 

Ra - pi - te ci ha - ve - te, E an - co - ra chie -

Per. 


al - ma non è.

[B. C.] 

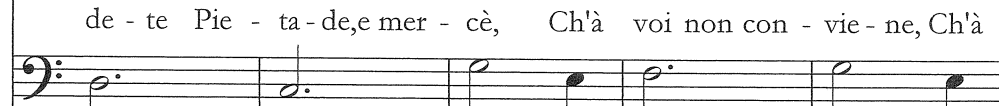
59

Men. 

de - te Pie - ta - de, e mer - cè, Ch'à voi non con - vie - ne, Ch'à

El. 

de - te Pie - ta - de, e mer - cè, Ch'à voi non con - vie - ne, Ch'à

[B. C.] 

64

Men. *voi non con - vie - ne?*

El. *voi non con - vie - ne?*

Per. *Per - do - no mio*

Tes. *Per - do - no mio be - ne, Per -*

[B. C.]

69 *Ritornello*

[Vln. I]

[Vln. II]

Per. *be - ne, Per - do - no mio be - ne.*

Tes. *do - no, per - do - no mio be - ne.*

[B. C.]

74

[Vln. I]

[Vln. II]

[B. C.]

79

[Vln. I]

[Vln. II]

Per.

Tes.

[B. C.]

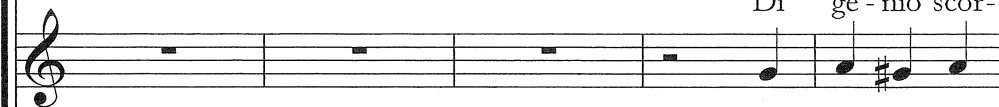
Re - si - ster non sep - pi A vo - stri splen - dor.


Per

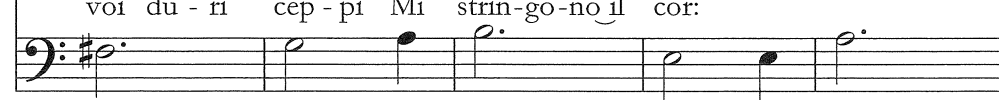
7-6 #

84

Men. 

El. 

Tes. 

[B. C.] 

Di ge - nio scor-  
Di ge - nio scor-  
voi du - ri cep - pi Mi strin-go-no il cor:

89


Men. 

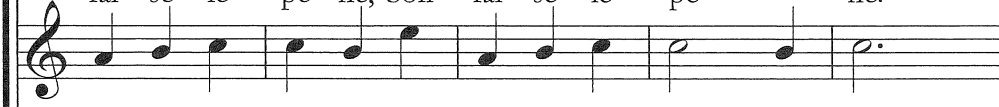
El. 

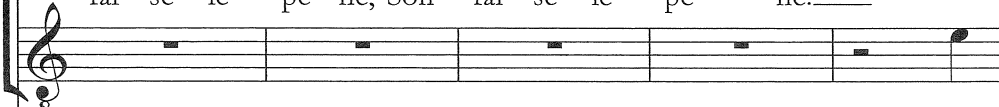
[B. C.] 

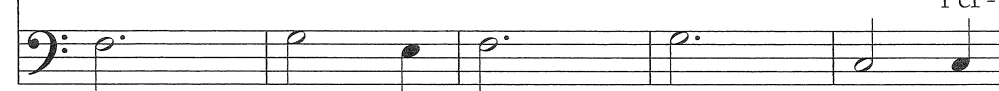
te - se, Che mac - chi-na of - fe - se, E fin - to l'ar - dor, Son  
te - se, Che ma - chi-na of - fe - se, E fin - to l'ar - dor, Son

94

Men. 

El. 

Tes. 

[B. C.] 

fal - se le pe - ne, Son fal - se le pe - ne.  
fal - se le pe - ne, Son fal - se le pe - ne.  
Per -

99

Per. 

Per - do - no mio be - ne, Per -

Tes. 

do - no mio be - ne, Per - do - no, per -

[B. C.] 

4-3#

102

Per. 

do - no mio be - ne.

Tes. 

do - no mio be - - ne.

[B. C.] 

# Act I, Scene 14

Euripilo. Diomede. Choro di Soldati taciti.

[Violin I]

[Violin II]

Euripilo

Diomede

[Basso Continuo]

Hab-biam tra-scor - so in va - no Il bo - sco, il

Diom.

[B. C.]

Mon - te, il Pia - no; e tut-to in tor-no, in-tor - no Ten -

Eur.

Diom.

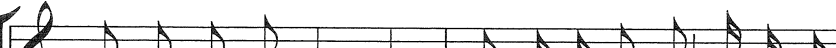
[B. C.]

I fug-gi - ti - vi, Con

ta-to o-gni sog-gior - no.

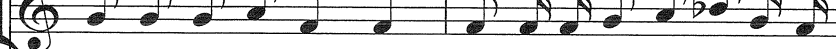
8

Eur.



le ra - pi-te in se - no, Ra - pi-de se'n fu - gir co-me ba-le - no.

[B. C.]



b

13

Eur.

Al - te ru - vi - ne, Co-sì pro-du-ce un

Diom.

8


ran ben to - sto.\_\_\_\_

[B. C.]

b 6#



19

Diom. 

E paz - zia l'in - a - mo - rar - si, Per lan -

[B. C.] 

2


24

Diom. 

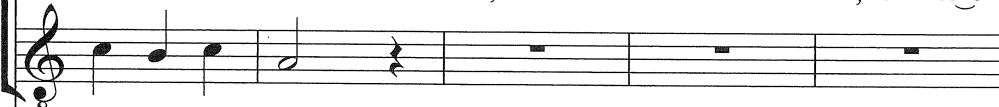
guir, \_\_\_\_\_ Per lan - guir la \_\_\_\_\_

[B. C.] 

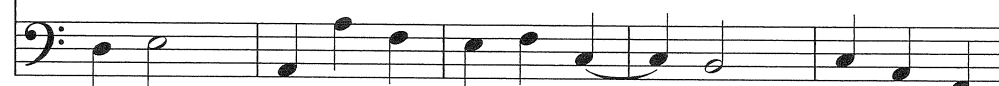
29

Eur. 

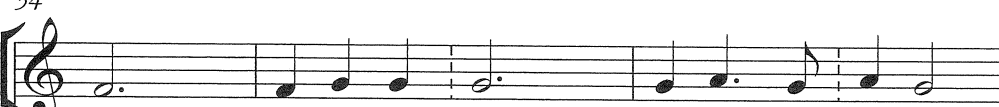
Di co - lei, che \_\_\_\_\_ lo fe - ri, Sen-to o -

Diom. 

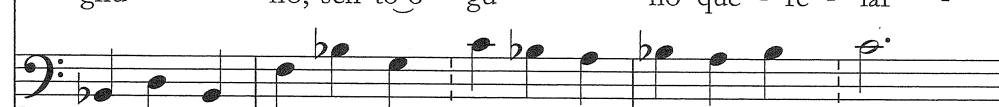
not - te, e'l di.

[B. C.] 

34

Eur. 

gnu - no, sen-to o - gu - no que - re - lar -

[B. C.] 

39

Eur.   
- si. E paz -

Diom.   
E paz - zia l'in - a - mo - rar - si.

[B. C.]

44

Eur.   
zia l'in - a - mo - rar - si, E paz - zi - a, E

Diom.   
E paz - zi - a,

[B. C.]

49

Eur.   
— paz - zi - a l'in - a - mo - rar - - -

Diom.   
E — paz - zi - a l'in - a - mo - rar -

[B. C.]

54

[Vln. I]

[Vln. II]

Eur.

Diom.

[B. C.]

6

59

[Vln. I]

[Vln. II]

[B. C.]

64

[Vln. I]

[Vln. II]

[B. C.]

68

[Vln. I]

[Vln. II]

Eur.

Pur con - fes - sa d'ab - bru - giar

[B. C.]

4-3

73

Eur.

si L'a - ma - tor, l'a -

[B. C.]

6 6

78

Eur.

- ma - tor di sua bel -

[B. C.]

#

83

Eur. 

- tà.

Diom. 

8 E poi mi - se - ro non\_ sà, Da le fiam -

[B. C.] 

88

Diom. 

- - - - - me al - lon - ta -

[B. C.] 

92

Diom. 

8 nar - si. E paz - zia l'in - a - mo-rarsi Ut  
supra dal  
segno 

[B. C.] 

## Act I, Scene 15

Iro in habito strano. Euripilo. Diomede.  
Soldati Taciti.

[Violin I]

[Violin II]

Euripilo

Iro

Diomede

[Basso Continuo]

Tut - to, tut - to os - ser - va - i,


2

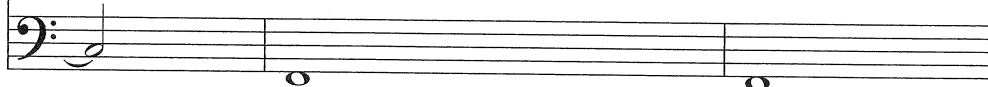
Ir.

[B. C.]


Di là dal Fiu-me sa-ran giunti o - ma - i. Ec co Eu-ri - pi-lo in

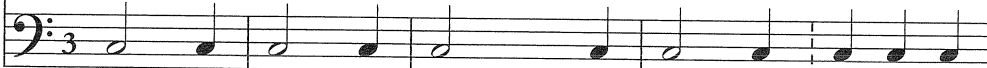
4

Ir.    
 ve-ro, e Di-o - me-de, Vo-glio un po-co scher - nir - li.


[B. C.] 

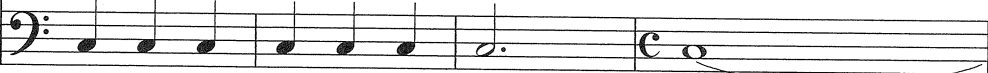
7

Ir.    
 Dal - li, dal - li dal-li, dal-li, dal - li ai lu - pi, ai

[B. C.] 

12

Ir.    
 lu - pi, ai lu - pi, ai lu - pi. Si-gno-ri miei li ha-

[B. C.] 


16


Eur.    
 Che Lu-pi, che lu-pi?

Ir.    
 ve-te voi ve-du- ti? Quei ra-pa - ci che

[B. C.] 

19

Ir.  m'han ra - pi - te, ahi - mè, due pe - co - rel - le gio - vi -

[B. C.] 

21

Ir.  net-te bian-che, e bel-le.

Diom.  Al-tro cer-can-do af - fat-ti chia-mo il piè.


[B. C.] 


24 *A parte*

Ir.  Al - cun di lor non mi co - no-scete à fè,

[B. C.] 


26

Ir.  Hor me n'avv-e - di voi li ha-ve-te quì, Non si trat-ta co-sì, da-te-le,

[B. C.] 



28

Ir.  *da - te - le fuo - ri: anch' io sol - da - to*

[B. C.] 

29


Eur.  *A fè*

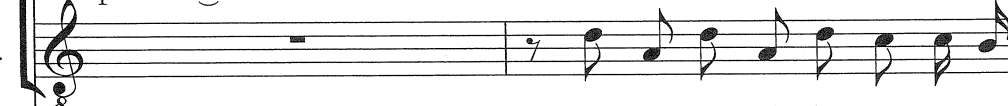
Ir.  *fu - i, E non vab-bai le pec-co-rel-le al - tru - i.*

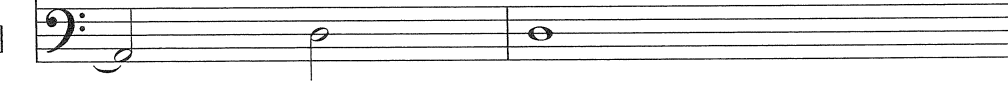
[B. C.] 

#

32

Eur.  *paz - zo è co - stu - i.*

Ir.  *Nò, nò, nò, nò, ha - ve - te rag-*

[B. C.] 

#

34

Ir.  *gio- ne, Ve - de - te la Nar - ci - so, va go A-do - ne, che per*

[B. C.] 

36

Ir.

l'on - da se por - ta, Et à se - guir - le il mio Ti - fon m'e - sor - ta...

[B. C.]

39

Diom.

Ha - vrà cer - to co - stui gl'He - roi cre - du - ti,

[B. C.]

41

Diom.

Mà i fan - ta - smi del ve - ro ben di - stin - guer non sà fol - le il pen -

[B. C.]

43

Diom.

sie - ro. Vien quì, Nar - ra - mi un po - co chi so - no que - sti

[B. C.]

46

Ir. 

Diom. 

[B. C.] 

Ra-du-na-te-vi in gi-ro, Ta-

lu - pi? O - ve fug - gi - ro?

# #

49


Ir. 

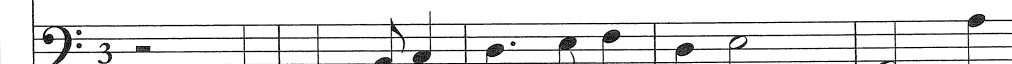
[B. C.] 

ce - te, non par-la - te. Sia-te at - ten - ti, A-scol-ta - te.

4-3

51


Ir. 

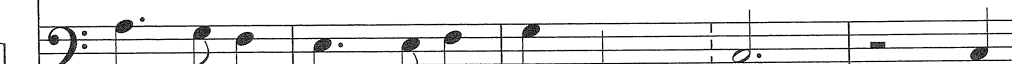
[B. C.] 

La bel - la cru - de - le, ch'il cor mi ra - pi, Al

Un co - re no - vel - lo pen - sai di com-prar, E

56

Ir. 

[B. C.] 

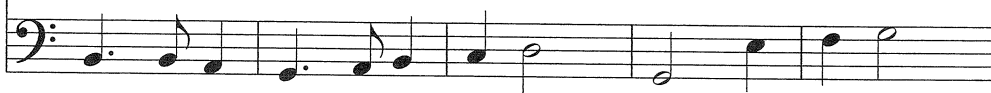
fo - co d'a - mo - re un dì l'ar - re - stì, In -

mol - to di - na - ro con - ven-ni es-bor - sar, La

61

Ir. 

gor - da, e vo - ra - ce di poi lo man - giò, Ond' io mi - se-  
 cru - da mè'l die - de, e poi mè'l rub - bò, Ond' io 

[B. C.] 

66

Ir. 

rel - lo più co - re non hò, più co - re non hò, *piu*

[B. C.] 

71

[Vln. I] 

[Vln. II] 

Ir. 

co - re non hò.

[B. C.] 

76

[Vln. I]

[Vln. II]

[B. C.]

81

[Vln. I]

[Vln. II]

[B. C.]

86

Eur.

Ir.

[B. C.]

Per - dia-mo il tem - po à fè.

Pia - no, sen -

88


Ir.

[B. C.]

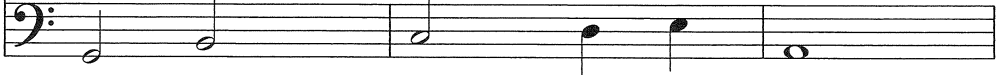
ti - te, non vi mo-ve - te. U - di - te, vuò dir-vi il ve - ro à

*Qui si lascia cader i  
Capelli, che si haveva  
nascosi.*

90

Ir. 

fè. Se-te, se-te due paz-zi, à non co-no-scer mè.

[B. C.] 

93

Ir. 

Mi co-no-sce - te a - des - so?

Diom. 

Oh, che ri-mi-ro?

[B. C.] 

96

Eur. 

Co-me t'hai tra-sfor - ma - to!

Diom. 

Quan-to ben fin-gi il paz-zo.

[B. C.] 

100

Ir. 

Co-sì non co-no-sciu-to, in-os-ser - va - to, Tro-vai gl'E-ro-i,

[B. C.] 

103

Ir.

8

e li se-qui-j da lun-ge: M à so-vra-pic-ciol le-gno, D'hu-

[B. C.]

106

Ir.

8

mi-le Pe-sca-tor var-can-do l'on-da Van del vi-ci-no Eu-

[B. C.]

7-6

#

108

Ir.

8

ret-ta, E fin hor sa-ran giun-ti à l'al-tra spon-da.

[B. C.]

110

Eur.

8

Cer-to, à Te-gea sen' van-no al Rè Cre-on-te: Va-no, va-no è'l se-

[B. C.]

#

#

112


Eur.

8

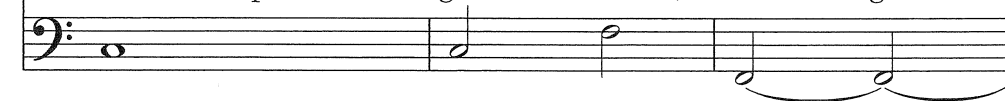
guir-li: hor noi Al la Re-gia tor-nia-mo:

[B. C.]

114

Eur. 

I - ro, tù puo-i in Te - gea trans-fe-rir - ti, i - vi sa-ga - ce Il

[B. C.] 

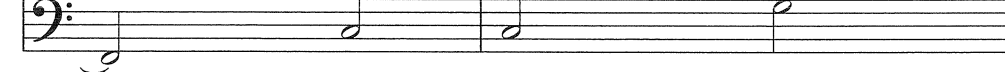
117

Eur. 

tut - to os - ser - vai.

Ir. 

Pron-to, *pron-to* u-bi - di - sco, Già

[B. C.] 

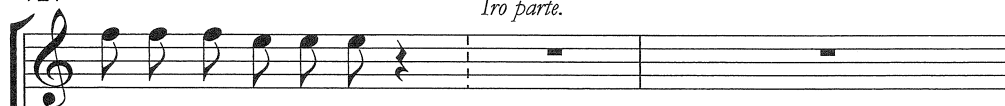
119

Ir. 

che son fat - to per for - tu - na mi - a Es - plo - ra - tor del

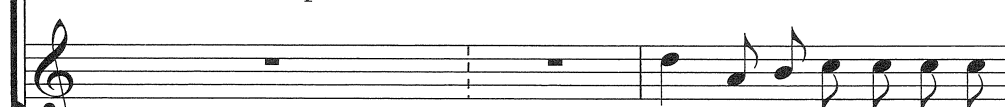
[B. C.] 

121

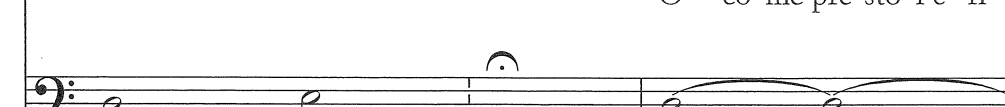
Ir. 

*Iro parte.*

Rè, che vuol dir spi - a.

Diom. 

O co-me pre-sto Pe - ri -

[B. C.] 

4-3 #




124


Diom. 

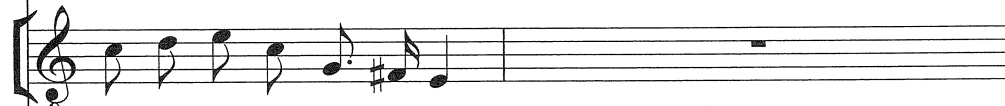
too s'ac-ce-se; Mà cre-de ha-ver ra - pi-to U-na don-zel-la, e

[B. C.] 


127

[Vln. I] 

[Vln. II] 

Diom. 

re - ste - rà scher-ni - to...

[B. C.] 

*Sinfonia*

129

[Vln. I] 

[Vln. II] 

Diom. 

Mol - ti son, ch' à un guar-do

[B. C.] 

*Aria*

131

Diom.

[B. C.]

133

Diom.

[B. C.]

135

Diom.

[B. C.]

140

Diom.

[B. C.]

4-3

145

Diom.

[B. C.]

150

Diom.  non vo-glio a-mar, \_\_\_\_\_ se non a - ma - to.

[B. C.] 

#

155

[Vln. I] 

[Vln. II] 

[B. C.] 

158

[Vln. I] 

[Vln. II] 

[B. C.] 

# Act I, Scene 16

Iro che torna seguito da due Orsi.

*Torna Iro, seguito da due Orsi, indi viene un Choro di Cacciatori*

[Violin I]

[Violin II]

Iro

A fè, che vi son giun-to, Io mo-ro di pa-

Alto

Cacciatori

Tenor

Tenor

Bass

[Basso Continuo]

3

Ir.

u - ra. Deh, la-scia - te-mi an - dar per cor-te - si - a

[B. C.]

# b

6

Ir. 

8 Che bi - so - gno non hò di com - pa - gni - a.

[B. C.] 

8

Ir. 

8 Chi là, che non mi por - ti - no pri - gio - ne,

[B. C.] 

10


Ir. 

8 In que - sto Re - gno for - si Fan - no da sbir - ri gl'Or - si?

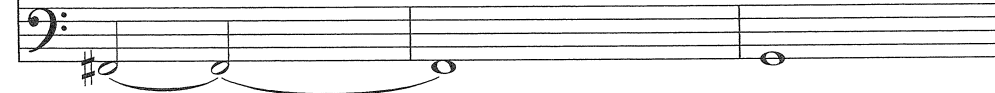
[B. C.] 

#

12

Ir. 

8 Oh voi mi ac - ca - rez - za - te, Che pa - re - te due Da - me;

[B. C.] 

15

Ir. 

Buo - no per mè, che non habi-bia-te fa-me.

A. 

T. 

T. 

B. 

[B. C.] 

18

*L'Orsi intimoriti lasciano Iro.*

A. 

l'or - so, à l'or - so, à l'or - so, à l'or - so.

T. 

l'or - so, à l'or - so, à l'or - so, à l'or - so.

T. 

l'or - so, à l'or - so, à l'or - so, à l'or - so.

B. 

l'or - so, à l'or - so, à l'or - so, à l'or - so.

23

Ir. *A fè di Cac-cia - to - ri Op-por-tu - no soc - cor - so, Ad-*

[B. C.] *# #*

26

Ir. *dio, ad-dio si-gno-ri miei.*

A. *à*

T. *A l'or - so, à l'or - so, à*


T. *A l'or - so, à l'or - so, à*

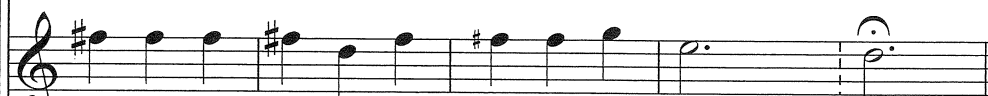
B. *à*


[B. C.] *#*

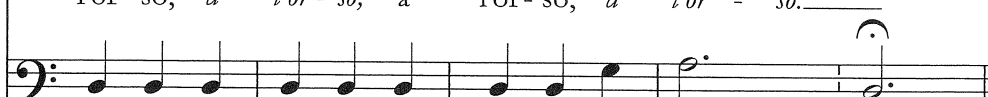
*Li cacciatori prendono  
gl'Orsi, e ballano.*

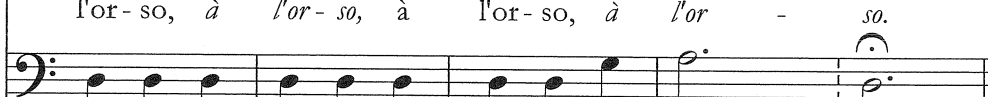
30

A.   
l'or - so, à l'or - so, à l'or - so, à l'or - so.

T.   
l'or - so, à l'or - so, à l'or - so, à l'or - so.

T.   
l'or - so, à l'or - so, à l'or - so, à l'or - so.

B.   
l'or - so, à l'or - so, à l'or - so, à l'or - so.

[B. C.]   
l'or - so, à l'or - so, à l'or - so, à l'or - so.

*Segue il Ballo con gl'Orsi*  
FINE DEL PRIMO ATTO



## Act II, Scene 1

Cortile delle Stanze del Pallaggio Reale in Tegea.

Peritoo. Teseo. Creonte. Menesteeo.

à 2

Menesteeo

Peritoo

Teseo

Creonte

[Basso Continuo]

Mio Re - ge, mio Si - gnor.

Mio Re - ge, mio Si - gnor. Quest'

5

Per.

Tes.

[B. C.]

Que-sto cor. Di do - ver. Ri - pie - no.

al - ma. D'o - bli-ghi. Col - ma.

9

Per. 

Quan-to può far di ciò che de - ve è me- no. —

Tes. 

Quan-to può far di ciò che de - ve è me- no. —

[B. C.] 

12

Men. 


Ho - ra per

Cre. 

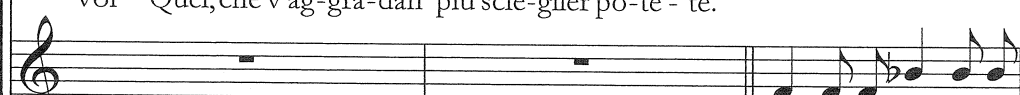
A le vo - stre ra - pi-te Que-sti al-ber ghi as-si - gna-mo.

[B. C.] 

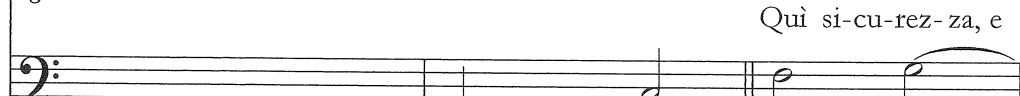
15

Men. 


voi Quei, che v'ag-gra-dan più scie-glier po-te - te.

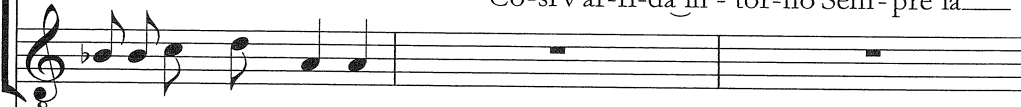
Cre. 


Quì si-cu-rez-za, e

[B. C.] 

18

Tes. 

Cre. 

[B. C.] 

Co-sì v'ar-ri-da in - tor-no Sem - pre la

quì ri-co-vro ha-vre-te.

4-3

21

Tes. 

[B. C.] 

Sor - te: e la vo-lu-bil Ro - ta De l'in-co-stan-te De - a v'as-

24

Per. 

Tes. 


[B. C.] 


Co-

si - sta im - mo - - ta.

4-3


27

Per. 

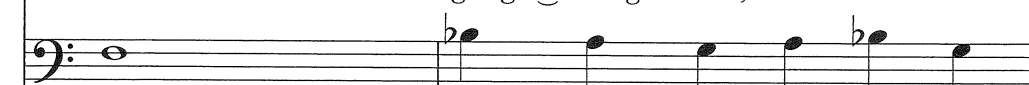
[B. C.] 

sì lie-to sog-gior-no Fac-cia con voi la Pa - ce, e à Re-gni

30

Per. 

vo - stri L'Ha - sta san - gui-gna il Dio guer- rier, \_\_\_\_\_

[B. C.] 

32

Per. 

\_\_\_\_\_ il Dio guer- rie - - ri non mo - stri. \_\_\_\_\_

[B. C.] 

b

35

Cre. 

Ciò, che ver - si di ben so - pra di noi Be - ni - gno Ciel, da

[B. C.] 

37

Cre. 

Vo-i Ri-co-no-scer do-vrem; ch'à vo - stri Vo-ti Di non es - ser ru-

[B. C.] 

b

40

Per.

Tes.

Cre.

[B. C.]

à 2

II

II

bel-le Son te - nu - te le Stel - le.

44

Per.

Tes.

[B. C.]

vo-stro Dia - de - ma Sven - tu - ra non pre-ma, sven - tu - ra non

vo-stro Dia - de - ma Sven - tu - ra non pre-ma, sven - tu - ra non

49

Men. *à 2*

Per. A' vo-stri I-me - ne - i As -

Tes. pre - ma.

Cre. pre - ma.

[B. C.] A' vo-stri I-me - ne - i As - si - stan, as -

54

Men. si - stan gli De - i.

Tes. Il Ciel, il Ciel vi se -

Cre. si - stan gli De - i.

[B. C.]



69

Per.   
 - li la\_\_\_\_ Mor - te.\_\_\_\_\_

Tes.   
 8 - li la Mor - - - te.

[B. C.]   
 - li la Mor - - - te.

Detailed description: This musical score block contains three staves for voices. The Soprano part (Per.) is in treble clef and features a melodic line with a dotted quarter note, an eighth note, and a half note, followed by a whole note and a half note, ending with a fermata. The Alto part (Tes.) is in treble clef and features a melodic line with a dotted quarter note, an eighth note, and a half note, followed by a whole note and a half note, ending with a fermata. The Bass part ([B. C.]) is in bass clef and features a melodic line with a dotted quarter note, an eighth note, and a half note, followed by a whole note and a half note, ending with a fermata. The lyrics are: "li la Mor - te." for Soprano, "li la Mor - - - te." for Alto, and "li la Mor - - - te." for Bass. The number 69 is written above the Soprano staff.



# Act II, Scene 2

Menesteo.

[Violin I]

[Violin II]

Menesteo

Da mè, che già per - de - i Sen - so, Spi - ri - to, e co - re,

[Basso Continuo]

7 6

4

Menest.

Da mè, che già cad - de - i Sot - to l'em - pio te -

[B. C.]

6

Menest.

no - re D'in - cru - de - li - ta sor - te, Da mè, da mè lon -

[B. C.]

7-6

8

Menest.

tan non può vo - lar la Mor -

[B. C.]

10

[Vln. I]

[Vln. II]

Menest.

- te. \_\_\_\_\_

[B. C.]

14

[Vln. I]

[Vln. II]

Menest.

Mà che gio-va il lan-

[B. C.]

18

Menest.

gui - re? Sol gio - i - sce in a-mor chi pren-de ar - di - re.

[B. C.]

21 *Sinfonia*

[Vln. I]

[Vln. II]

[B. C.]

25 *Aria*

Menest.

Ces - sa, ces - sa, ò cor im - bel - le Di pe -  
 La - scia, la - scia ò cor in - sa - no Di no -

[B. C.]

30

Menest.

nar \_\_\_\_\_ frà i tuoi tor - men -  
 drir \_\_\_\_\_ il tuo mar - ti -

[B. C.]

35

Menest.

- ti, Non si com - pra - no i con - ten - ti  
 - re. Se tu bra - mi di gio - i - re

[B. C.]

41

Menest.

Col can - giar, ————— col  
 Ser - vi lie — — — — — to e

[B. C.]

46

Menest.

so - spi - rar. Sof - fri, sof - fri e spe - ra, ò  
 non pe - nar. *Soffri ut supra*

[B. C.]

# #

52

Menest.

non a - mar. Sof - fri, sof - fri e spe - ra ò non a -

[B. C.]

57

Menest.

mar. Sof - fri, sof - fri, sof - fri e spe - ra, ò non a -

[B. C.]

62 *Ritornello*

[Vln. I]

[Vln. II]

Menest.

mar.

[B. C.]

68

[Vln. I]

[Vln. II]

[B. C.]

73 *Aria*

[Vln. I]

[Vln. II]

Menest.

Io cre- dei, \_\_\_\_\_ ch'à po - co à

[B. C.]

79

Menest.

po - cò, à po - co à po - co, Di - ve - ni - ste un

[B. C.]

84

Menest.

cor, un cor a - man - te,

[B. C.]

b

89

Menest.

Hor mi tro - vo tut - to, tut - to fo - co

[B. C.]

94

Menest.

Nel gi - rar

[B. C.]


98

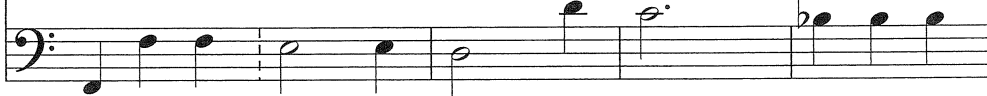
Menest.

d'un so - lo, d'un so - lo in - stan -


[B. C.]

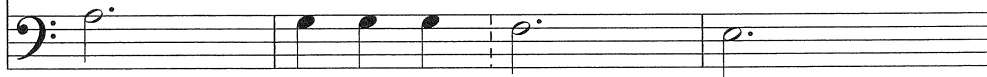
103

Menest. 


[B. C.] 

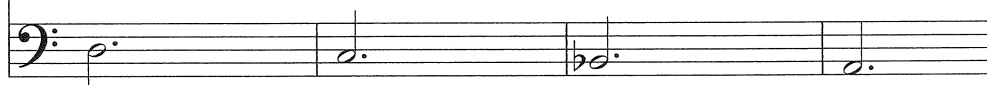
108

Menest. 

[B. C.] 

112

Menest. 

[B. C.] 

#

116

Menest. 

[B. C.] 

119

Menest. 

[B. C.] 

#

[subito il]  
Ritornello

121

[Vln. I]

[Vln. II]

[B. C.]

123

[Vln. I]

[Vln. II]

[B. C.]

125

[Vln. I]

[Vln. II]

[B. C.]



127

[Vln. I]

[Vln. II]

Menest.

[B. C.]

Io pen - sai, \_\_\_\_\_ ch'ad'

132

Menest.

[B. C.]

u - na ad' u - na, ch'ad' u - na ad u - na, Si strin-

137

Menest.

[B. C.]

ges - ser le ca - te - - - ne

142

Menest.

[B. C.]

Hor vegg' i - o, ch'a-mor ad - u - na

b

147

Menest.

Tut - te, *tut-te* in - sie - - -

[B. C.]

151

Menest.

me, in - sie - me\_\_

[B. C.]

155

Menest.

le sue\_ pe - ne, E se ben

[B. C.]

161

Menest.

son in - fi - ni - te, e se ben son in - fi -

[B. C.]

166

Menest.

ni - - - - te

[B. C.]

170

Menest.

Tut - te fe-ce un sol stral, tut-te, tut - te fe-ce un sol

[B. C.]

6#

173

Menest.

stral le mie fe - ri - te.

[B. C.]

#

175 *Ritornello*

[B. C.]

178

[B. C.]

180

[B. C.]

## Act II, Scene 3

Elena. Menelao.

[Violin I]

[Violin II]

Menelao

Elena

[Basso Continuo]

*A parte*

Et io son

Son fe - ri - ta. \_\_\_\_\_

7-6 #

5

[Vln. I]

[Vln. II]

Men.

El.

[B. C.]

mor - to.

Quei vez - zo - si ru - bi - net - ti,

4-3

10

El. 

Quei bei lu - mi leg - gia - dret - ti Nel pen -

[B. C.] 

15

El. 

sier ogn' or, ogn' or io — por - to. Son fe -

[B. C.] 

6# #

20

[Vln. I] 

[Vln. II] 

*Ritornello*

Men. 

*A parte*

Et io son mor - to.

El. 

ri - ta. —

[B. C.] 

7-6 4-3

25

[Vln. I]

[Vln. II]

[B. C.]

30

[Vln. I]

[Vln. II]

El.

[B. C.]

Se l'ar - dor, che

35

El.

[B. C.]

den - tro il co - re Mi ser - peg-gia, è ar - dor d'A -

40

El.

[B. C.]

mo - re La sua fiam-ma è si gra - di - ta,

#

45

El. 

Ch'à ser - bar - la il cor, il cor es - sor -

[B. C.] 

#

50

Men. 

*A parte*

Et io son mor - to.

El. 

-to. Son fe - ri - ta.\_\_\_\_\_

[B. C.] 

7-6 4-3


55

El. 

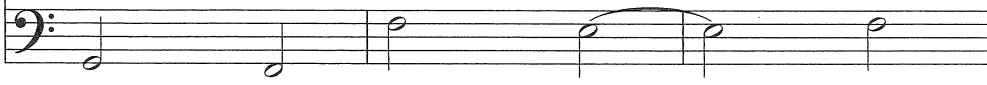
Di Te - seo la mo - de - stia, Ch'un sol ba - cio sin

[B. C.] 


57

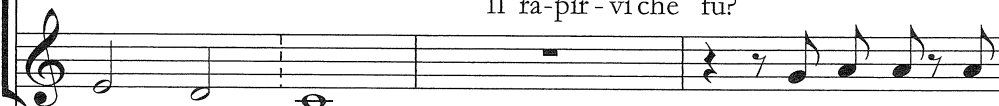
El. 

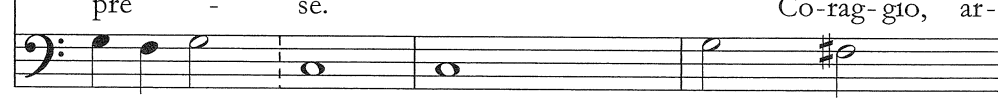
hor non mi ri - chie - se, Mi com - bat - tè, mi tri - on - fò, mi

[B. C.] 

60

Men. 

El.   
pre - se. Co-rag-gio, ar-

[B. C.] 

64

Men. 

El.   
La cre-de - te Vir - tù.

[B. C.]   
dir, va-lo - re. Lo sti - mo A -

#

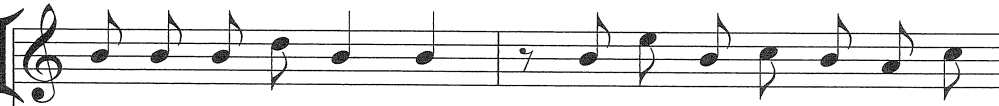
67

Men. 

El.   
Co-me spar-ger d'o - bli-o, Po-tre-te voi le

[B. C.]   
mo - re. —

70

Men. 

[B. C.]   
sue ra - pi-ne au-da - ci? Chi mai l'in-giu-rie com-pen -

#



72


Men. 

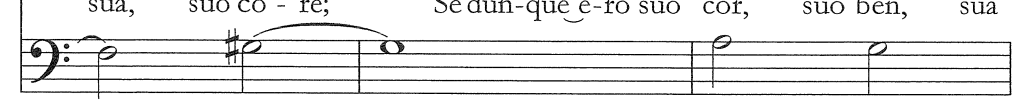
El. 

[B. C.] 

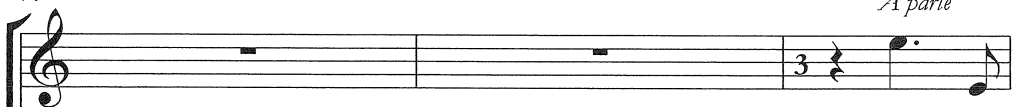
#


76

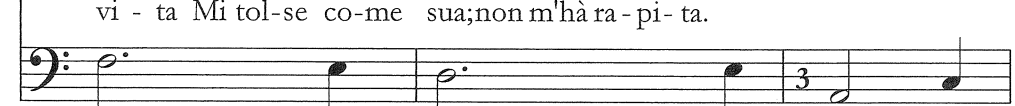
El. 

[B. C.] 

79

Men. 

El. 

[B. C.] 

*A parte*

82

Men. 

[B. C.] 

86

Men. 

El.  L'ar - dir?

[B. C.]  Col-po non tro-vo in lui per a-bor - rir - lo. Lo com-pa-

90

Men.  Il fur- to?

El.  tis - co. Gl'el per - do - no: E la - dro ei non sa - rà, s'io

[B. C.] 

95

Men.  *A parte*

El.  Ahi che per-dur' io

[B. C.]  — me gli — do - no.

98

Mén.

so - no? Non l'a - ma - te. Non con-vie-ne.

El.

Per - ché?

[B. C.]

101

El.  A gl'a-man - ti Tut - to con-vien ciò, che pia-ce-re ap-por - ta.

[B. C.] 

104

Men. 

Non l'a-ma - te vi pre - go. Oh

El. 

A tè, ch'im - por - ta?

[B. C.] 

107

Men. Dio, tan - to, tan - to, ch'io mo - ro.

El.

[B. C.] L'a - mi tù

110

Men.

Io nò: ben al-tri a-do - ro.

El.

for - se?

[B. C.]

113

Men.

El.

[B. C.]

La - scia - mi dun - que a - mar chi m'è più ca - ro.

Sen - to un

La - scia - mi dun - que a - mar chi m'è più ca - ro.

Sen - to un

115

Men. 

duol trop-po a - ma - ro. Mi raf - fi -

El. 

Co-me?

[B. C.] 

118

Men. 

gu - ro, Che voi sia - te il mio Be - ne, Per - che tut - ta di

[B. C.] 

120

Men.

[B. C.]

123

Men.

El.

[B. C.]

4-3

126

Men.

El.

[B. C.]

131

El.

[B. C.]

136

El. 

nu- do ar - cie - ro Per ber - sa - glio il cor la -

[B. C.] 

141

El. 

scia - i In voi spe - ro Lu - ci

[B. C.] 

4-3 # #

146


El. 

bel - le, a - ma - - -


[B. C.] 

#

150

El. 

- ti ra - i. In voi spe - ro Lu -

[B. C.] 

155

El. 

ci bel - le, a - ma - - -

[B. C.] 

159

[Vln. I]

[Vln. II]

Men.

El.

[B. C.]

ti - ra - i.

Che spe-

164

[Vln. I]

[Vln. II]

Men.

[B. C.]

ra - - te, se non gua -

168

[Vln. I]

[Vln. II]

Men.

- i? Che spe - ra -

[B. C.]

172

[Vln. I]

[Vln. II]

Men.

te, se non gua - i?

El.

Lu -

[B. C.]

177

El.

ci ne - re, Va - ghe sfe - re,

[B. C.]

#



182

El. 

Do - ve a - spi - ra — il mio pen - sie - ro,

[B. C.] 

186

El. 

Che da voi non par-te — ma - i. In voi

[B. C.] 

191

El. 

spe - ro Lu - ci bel - le, a - ma -

[B. C.] 

196

El. 

- - - ti — ra - i.

[B. C.] 

200

El. 

— In voi spe-ro — Lu - ci bel - le, a -

[B. C.] 

#

205

El.

ma - - - - ti

[B. C.]

209

El.

*Ritornello:  
ut supra Che Sperate*

ra - i.

[B. C.]

215

[B. C.]

220

[B. C.]

## Act II, Scene 4

Menelao.

[Violin I]

[Violin II]

Menelao

Hor v`a, *hor v`a* mi - se-ro co - re, In

[Basso Continuo]



4

[Vln. I]

[Vln. II]

Men.

se-gna-mi `a men-tir ses - so, e co-stu-me Ac-ci`o m'ab-ba-gli il

[B. C.]



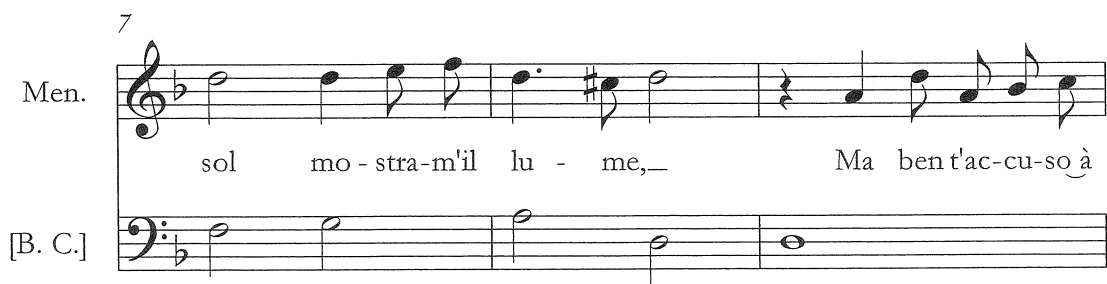
#

7

Men.

sol mo - stra-m'`il lu - me, — Ma ben t'ac-cu-so `a

[B. C.]



#

10


Men. 

tor - to, E in van di tè mi la - - -

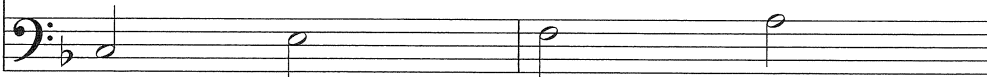
[B. C.] 

b b

13

Men. 

gno; Io fui, che m'in-gan - na - i; Io fui, *io fui* che m'in-

[B. C.] 


15

Men. 

gan-nai, tù non m'of - fen - di. So-gni, *so-gni* mi di-pin-

[B. C.] 

18

Men. 

ge - ste om - bre m'at - ten - ti. Cie-co Dio, s'il cor mi

[B. C.] 

b b


21

Men. 

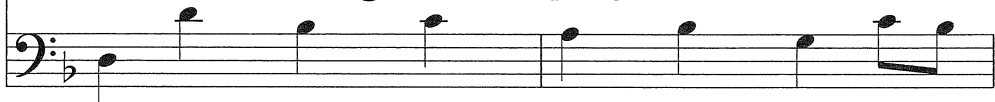
le-ghi, Deh le vo - ci al-men al-men di scio - gli.

[B. C.] 

24

Men. 

Po - trà for-se all' hor, ch'io pre-ghi Il mio ben, il mio

[B. C.] 

26

Men. 

ben tem- prar gl'or-go - gli.

[B. C.] 

29

Men. 

— Mal gra - di - to, e mal ve - du - to, Vuò più

[B. C.] 


33

Men. 


to - sto, più to - sto mo - rir, che vi - ver mu -

[B. C.] 


38

Men. 

- to. Vuò più to - sto, più to - sto mo - rir, Mal gra - di - to,

[B. C.] 

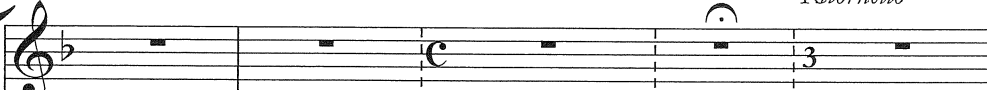
43

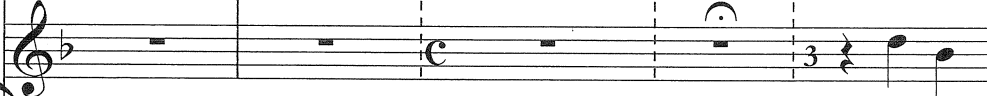
Men. 


e mal ve-du - to, Vuò più to - sto, più to - sto mo -

[B. C.] 

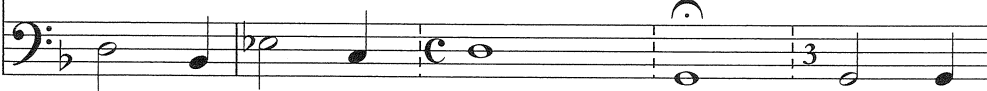
47 *Ritornello*

[Vln. I] 

[Vln. II] 

Men. 

rir, che — vi - ver mu - to.

[B. C.] 

52

[Vln. I] 

[Vln. II] 

[B. C.] 

57

[Vln. I]

[Vln. II]

[B. C.]

62

[Vln. I]

[Vln. II]

[B. C.]

67

[Vln. I]

[Vln. II]

[B. C.]

71

Men.

[B. C.]

Va - ghi rai, s'hò da ta - ce - re, Che mi gio -

73

Men.

[B. C.]

76

Men.

[B. C.]

78

Men.

[B. C.]

81

Men.

[B. C.]

6#

85

Men.

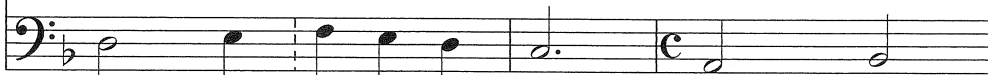
[B. C.]



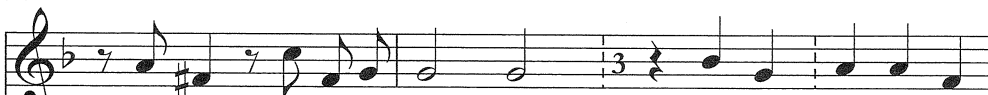
90

Men. 

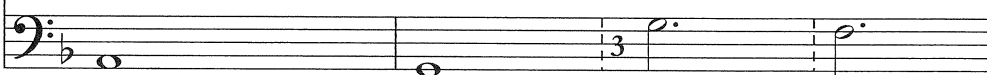
to - sto, più to - sto mo - rir, Que-ste gio - ie

[B. C.] 

94

Men. 

o - mai, o-mai ri - fiu - to, Vuò più to - sto, più

[B. C.] 

98

Men. 

to-sto mo - rir, che — vi-ver mu-to. *Ritornello*

[B. C.] 

103

[B. C.] 

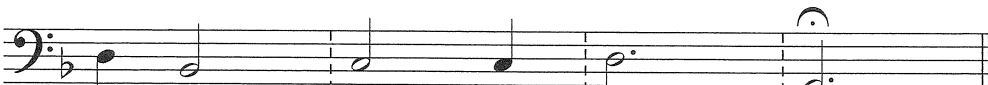
108

[B. C.] 

114

[B. C.] 

118

[B. C.] 

# Act II, Scene 5

Ippolita, Eurite Amazone.

[Violin I]

[Violin II]

Ippolita

Eurite

[Basso Continuo]

S'io pe - no, s'io mo - ro, E peg - gio, è

5

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

peg - gio per mè. So - spi - ro con -

10

Ipp.

[B. C.]

ten - ta Per chi mi tor - men - ta La not - te e il dì, E

15

[Vln. I]

[Vln. II]

Ipp.

go - do, e go - do co - sì.

[B. C]

20

[Vln. I]

[Vln. II]

Ipp.

A l'I - dol, ch'a - do - ro Do - nai la mia fè: S'io pe - no, s'io

[B. C]

24

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

mo-ro E peg-gio per mè. S'io pe-no, s'io mo-ro E

#

29

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

peg-gio, è peg-gio per mè.

33 *Ritornello*

[Vln. I]

[Vln. II]

[B. C.]

37

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

Se vi-vo in ca -

42

[Vln. I]

Ipp.

[B. C.]

- te - ne\_ Ch'im - por - ta, ch'im - por - ta\_ mio\_

45

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

cor? Fug - gir da\_ l'im -

b

49

Ipp. 


- pe - ro\_ Del pic - cio lo Ar - cie - ro, Se ben mi\_ le -

[B. C.] 

53

[Vln. I] 

[Vln. II] 

Ipp. 

-gò, Cer - can - do, cer - can - do\_ non vò.

[B. C.] 

57

[Vln. I] 

[Vln. II] 

Ipp. 

Son dol - ci le

[B. C.] 

60

[Vln. I]

[Vln. II]

Ipp.

[B. C]

pe - ne, Che na - scon d'A - mor; S'io vi - vo in ca -

63

[Vln. I]

[Vln. II]

Ipp.

[B. C]

- te - ne, Ch'im - por - ta mio cor? S'io

66

[Vln. I]

[Vln. II]

Ipp.

[B. C]

vi-vo in ca - te - ne, Ch'impor-ta, *ch'im* - por-ta mio.

70 *Ritornello*

[Vln. I]

[Vln. II]

Ipp.

[B. C]

cor?



74

[Vln. I]

[Vln. II]

[B. C.]

This musical system covers measures 74 through 77. The Violin I part (top staff) begins with a treble clef and a key signature of one sharp (F#). It plays a continuous eighth-note pattern: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Violin II part (middle staff) also has a treble clef and one sharp, playing a similar eighth-note pattern: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Bassoon and Clarinet part (bottom staff) has a bass clef and one sharp, playing a more complex eighth-note melody: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

78

[Vln. I]

[Vln. II]

[B. C.]

This musical system covers measures 78 through 81. The Violin I part (top staff) begins with a treble clef and a key signature of one sharp (F#). It plays a continuous eighth-note pattern: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Violin II part (middle staff) also has a treble clef and one sharp, playing a similar eighth-note pattern: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Bassoon and Clarinet part (bottom staff) has a bass clef and one sharp, playing a more complex eighth-note melody: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

82

[Vln. I]

[Vln. II]

Eur.

[B. C]

Te - mo, ch'i vo-stri af - fet - ti U - dir Te-seo non

85

Eur.

[B. C]

vo-glia, ò non in - ten- da; Che per co-stu-me u-sa-to i Gio-vi-

88

Eur.

[B. C]

net - ti, Pron-ti à l'o - blio, co-me à le bra-me in - gor - di,

91

Eur.

[B. C]

Son cie-chi un tem-po, e poi di-ven - tan sor - di.

96

Ipp. Per-che'l cre-di in-co - stan - te?

Eur. Per-che lo veg-gio er-ran - te.

[B. C.]

99

Ipp. La co-stan-za del cor non stà, non stà nel pie-de.

Eur.

[B. C.] Il peg-gior

102

Ipp.

Eur.

[B. C.]

cie - co è quel, che tut-to cre-de.

D'An - ti - o-pe

4-3

105

Ipp. 

de l'A-ma-zo-ni Re - gi - na, Sà, che so-rel - la io

[B. C.] 

7-6

108

Ipp. 

so - no; All' hor, che de-bel - lò le no-stre schie-re,

[B. C] 

111

Ipp.

Dal tri-on-fan-te Al-ci - de ci m'heb-be in do - no;—

[B. C.]

114

Ipp. 

Per l'im-mor-ta-li-tà de l'al-te Sfe-re Mi giu-rò fer-ma

[B. C.] 

11

117

Ipp.

fe - de, a - mor e - ter - no. — E

[B. C]

#

119

Ipp.

121

Ipp. tor? le Stel - le? Uc-ci-der-lo sa-

Eur. E s'ei for - se ri - bel - le?

[B. C.]

124

Ipp. 

-pre-i; Ah nò, ch'an-co ri-bel l'a-do-re - re - i.

[B. C.] 

127

Ipp. Qual E - li - tro-pio al

Eur. Lo cre - de - te fe - de - le?

[B. C.]

129

Ipp. So - le, Qual ca - la - mi - ta al Po - lo.

Eur.

E

[B. C.]


131


Ipp. 

Eur.  L'in - fi - do, il tra - di -

[B. C.]  s'ei no - dri se in sen no - vel - lo ar - do - re?

133

Ipp.  - to - re Ben uc - ci - der sa - pre - i; Ah nò; ch'an - co in - fi - del l'a - do - re -

[B. C.] 

136

Ipp.  - re - i. Su - bli - me im - pre - sa Lo con -

Eur. 

[B. C.]  Ei pur da voi par - ti.

139

Ipp.  strin - se co - sì. Im - pa - tien - te o -

Eur. 

[B. C.]  E non ter - mi - na ma - i?

142

Ipp. 

-ma-i Quin-di cer-co di lu-i, che non poss'io Vi-ver più sen-za cor, s'e-

[B. C.] 

145

Ipp. 

- gli, s'egl' è'l cor mi - o.

Eur. 

Per es-ser men ve-

[B. C.] 

#

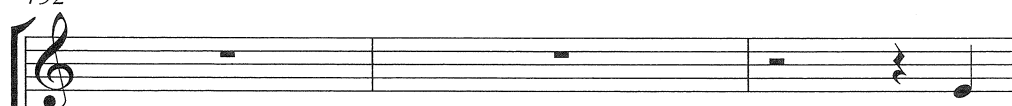
149

Eur. 


-du - ta, Ad a-spet - tar - mi nel Cor-ti-le an - da - te. En-tre-

[B. C.] 

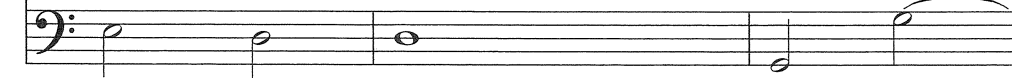
152

Ipp. 

In -

Eur. 

-rò nel-la Reg- gia, In-ten-de-rò s'ei quì si tro - vi.

[B. C.] 

155

Ipp. 

tan - to Con-so-le - rò'l cor mi - o, Nu-tren-do di spe-ran - za

[B. C.] 

# #

158

Ipp. 

il mio de - si - - - o. \_\_\_\_\_

[B. C.] 

# 3-4-3


161 *Aria*

Ipp. 


Se non fos - se, se non fos - se la spe-ran - za, Ch'in-gan -  
Con il lat - te, con il lat - te de la spe-me Si no -

[B. C.] 

163


Ipp. 

nan-do il mon-do v à, Quan-ti son d'a-mor le - ga - ti, Che sa -  
-dri-sce A-mor bam-bin, Se man - cas - se l'a - li - men-to Ei ve -

[B. C.] 



165

Ipp. 

[B. C.] 

167

Ipp.

fe - de, quei di fe - de e di co - stan - za, Se non fos - se, *se non*  
bre - ve, u - na bre - ve lon - ta - nan - za; §

[B. C.]

169

Ipp.

*fos-se la spe ran - - - za.*

[B. C.]

172 *Ritornello*

[Vln. I]

[Vln. II]

[B. C.]

174

[Vln. I]

[Vln. II]

[B. C]

This musical score segment covers measures 174 and 175. It is written for three parts: Violin I, Violin II, and Bassoon/Cello. The key signature has one sharp (F#), and the time signature is 4/4. In measure 174, Violin I plays a series of eighth notes (G4, A4, B4, C5, B4, A4, G4), Violin II plays a series of eighth notes (F#4, G4, A4, B4, A4, G4, F#4), and the Bassoon/Cello plays a series of eighth notes (G3, A3, B3, C4, B3, A3, G3). In measure 175, all three parts play a half note (G4, A4, B3 respectively), which is held over into the next measure. The staves are connected by a brace on the left, and each staff ends with a double bar line.

## Act II, Scene 6

Menelao. Peritoo in disparte. Iro in disparte.

[Violin 1]

[Violin 2]

Menelao

Peritoo

[Basso Continuo]

Io chiu - do nel core Le pe - ne più a -

Io chiu - do nel co - re Le

5

Men.

Per.

[B. C.]

-ma - re Del pic - cio - lo, pic - cio - lo a - mo - re.

gio - ie più ca - re Del pic - cio - lo a - mo - re. —

10

Men.

Per.

[B. C.]

O tor - men - to -

O dol - ce, dol - ce — fiam - ma! —

15 *Ritornello*

[Vln. 1]

[Vln. 2]

Men.

- so ar - do - re!

[B. C.]

21

[Vln. 1]

[Vln. 2]

Men.

Mi

[B. C.]

26

Men.

tie - ne il mio Fa - to Nel mez-zo ai tor - men - ti Del

Per.

Mi tie - ne il mio Fa - to In grem - bo ai con -

[B. C.]

30

Men. *nu - me, del nu - me ben - da - to.*

Per. *-ten - ti Del nu - me ben - da - to. O Lie - ta,*

[B. C.]

35

Men. *O la - cri - mo - so*

Per. *lie - ta sor - te!*

[B. C.]

40

Men. *sta - to! Ec-co'l mio te - dio.*

Per. *Ec-co'l mio Ben. O*

[B. C.]

44

Per. *bel - la, Di quest'a - ni-ma mia par - te mi - glio - re,*

[B. C.]


# 6 #

# 7-6 #


47

Per.

52

Men. 

Già, già mi par, ch'un Gio-ve Mi fa-te di-ve - nir-si vo - stri det - ti Non

[B. C.] 

55

Men. 

vi do - le - te poich'io vi Sa - et - ti.

Per. 

Sa - et - ta -


[B. C.] 

58

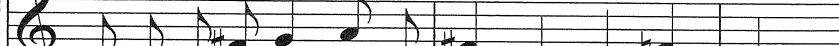
Per. 

[B. C.] 

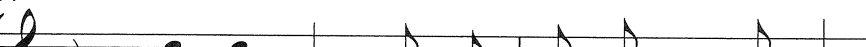
61

Per. 

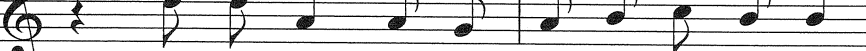
-sci-te Pre-ti-o-se sa-ran le mie fe-ri-te.

[B. C.] 

64

Men. 

Mà sov - ven - ga - vi poi, che nel fe - ri - re

[B. C.] 

66

Men. 

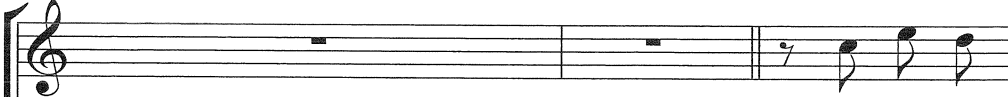
S'ar-ma lo stes-so Ciel di sde-gni,e d'i - re.


Per. 

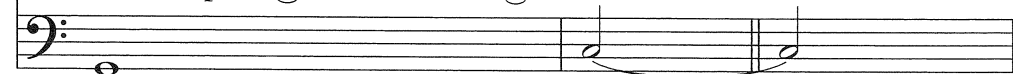
E ver,

[B. C.] 

68

Men. 

Per. 


[B. C.] 

In ciò di -  
mà po-co a se - re - nar-si è tar - do.

71

Men. 

Per. 

[B. C.] 

ver - so è'l sa-et-tar d'un gar - do...  
Se vor - re - te, ch'io mo - ra,

74

Men. 

Per. 

[B. C.] 

Vi-ve-te, vi-ve-te  
Mo-rir per voi mi sa-rà dol-ce an-co - ra.

77

Men. 

Per. 

[B. C.] 

pur, ch'al fi - ne Non mi cin-go-no, non mi cin -



80

Men. 

- - - go-no il cor ge - li - de bri -

[B. C.] 

83

Men. 

- ne. Sì, ch'io v'a - mo.

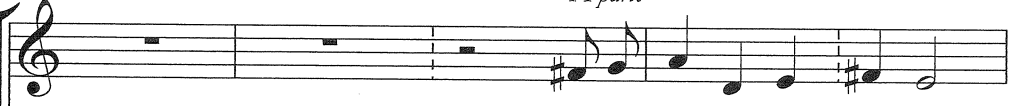
Per. 

Mi a - ma - te? O


[B. C.] 

6#

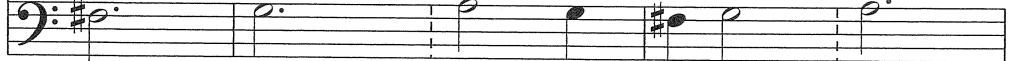
88

Men. 

*A parte* Co-sì fin-ger con - vie -

Per. 

ca - ro, ò ca - ro - be - ne!

[B. C.] 

93

Men. 

-ne. Sì, sì, ch'io\_ v'a -

Per. 

Mi a - ma - te?

[B. C.] 

98

Men. 

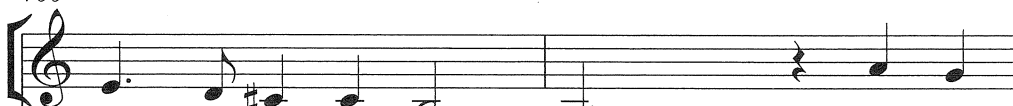
mo.

Per. 

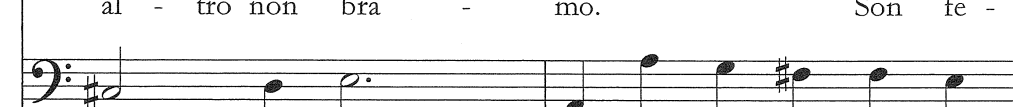
Son fe - li - ce, fe - li - ce, A - mor,

[B. C.] 


100

Per. 

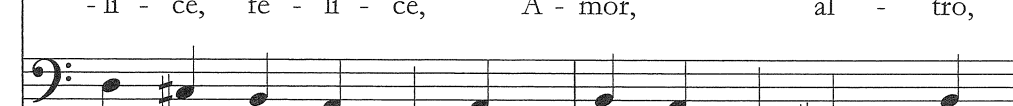
al - tro non bra - mo. Son fe -

[B. C.] 

102

Per. 

- li - ce, fe - li - ce, A - mor, al - tro,

[B. C.] 

104

[Vln. 1]

[Vln. 2]

Per.

al - tro non bra - mo.

[B. C.]

107

[Vln. 1]

[Vln. 2]

[B. C.]

110

[Vln. 1]

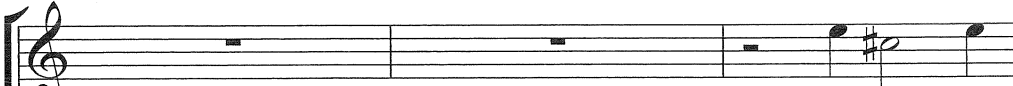
[Vln. 2]


Per.

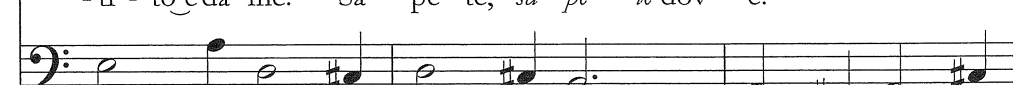
Il cor, il cor che fe - ri - to Par -

[B. C.]

113

Men. 

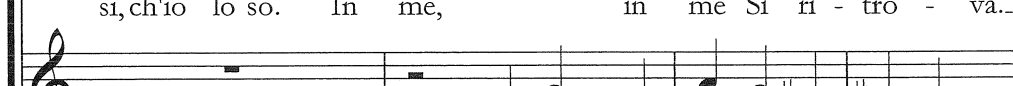
Per.  Sì, sì, sì,  
- ti - to è da mè. Sa - pe - te, sa - pe - te dov' è?

[B. C.] 

7-6


116

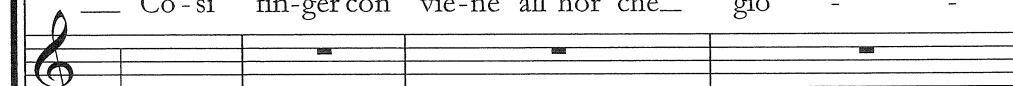
Men.  sì, ch'io lo sò. In me, in mè Si ri - tro - va..


Per.  In voi, in voi Si ri - tro -

[B. C.] 

120 *A parte*

Men.  — Co - sì fin - ger con vie - ne all' hor che — gio - -

Per.  - va.

[B. C.] 

124

Men.  - va.

[B. C.] 

130

Per.

La spe - me, *la* spe - me ch'ab - sor - ta Già mor - te se'n stà. Sa -

[B. C.]

133

Men.

Sì, sì, sì, sì ch'io lo sò. In

Per.

-pe - te, *sa - pe - te* che fà?

[B. C.]

7-6

136

Men.

mè, in mè si ri - tro - va. — *à parte* Co - sì fin - ger con -

Per.

In voi, *in voi* Si ri - tro - va.

[B. C.]

139

Men.

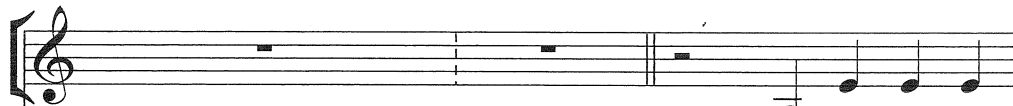
-vie - ne all' hor che — gio - - va.

[B. C.]

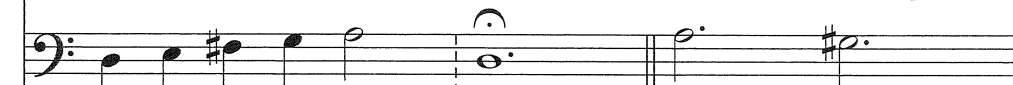
142

[B. C.]


145

Per. 

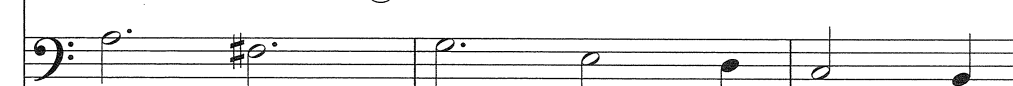
Vez - zo - si a - mo -

[B. C.] 

148

Per. 

-ret - ti, Bril - la - te-mi in se - no. Bril - la - - -

[B. C.] 


151

Per. 


- - - - te-mi in se - no. De vo - stri di -

[B. C.] 


153

Per. 

-let - ti Già go - - - -

[B. C.] 


155

Per. 


- - - do ri - pie - no.

[B. C.] 


157

Per. 


Vez - zo - si a - mo - ret - ti, Bril - la - tie-mi in

[B. C.] 

159

Per. 

se - no. Bril - la

[B. C.] 

161

Per. 

se - no. Bril - la


[B. C.] 

#

163

[Vln. 1] 

[Vln. 2] 

Per. 

te-mi in se - no.

[B. C.] 

*Ritornello*

166

[Vln. 1]

[Vln. 2]

[B. C.]

168

[Vln. 1]

[Vln. 2]

[B. C.]

170

[Vln. 1]

[Vln. 2]

[B. C.]

173

4 3

[Vln. 1]

[Vln. 2]

[B. C.]



175

[Vln. 1]

[Vln. 2]

[B. C.]

The musical score consists of three staves. The first staff, labeled [Vln. 1], is in treble clef and contains a series of eighth notes followed by a quarter note and a half note with a fermata. The second staff, labeled [Vln. 2], is in treble clef and contains a series of eighth notes followed by a quarter note and a half note with a fermata. The third staff, labeled [B. C.], is in bass clef and contains a series of eighth notes followed by a quarter note and a half note with a fermata. The measure number 175 is written above the first staff.

## Act II, Scene 7

Iro.

Iro.

O ca - ri, ò ca - ri? A-mor vi be - ne -

[Basso Continuo]

3

Ir.

di - ca E non in-ciam-pi ma - i Il vo-stro piè gen -

[B. C.]

5

Ir.

til ne l'her-ba Or-ti - ca. O se Tin-da-ro a'-'

[B. C.]

7

Ir.

des - so Ve-des - se la sua Va - ga Vez-zeg-giar quell' he -

[B. C.]


9

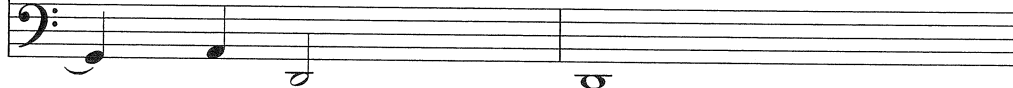
Ir.

roe ro-bu-sto,e for - te Di pro-pria,pro-pria man si vor-ri - a dar la

[B. C.]

11

Ir.  Mor - te. S'u - na ra - pi - ta è quì L'altr' an - cor vi sa -

[B. C.] 

13

Ir.  rà, Io sti - mo ca - ri - tà Non di - stur - bar i lor fe - li - ci di.

[B. C.] 


4-3


16

Ir.  Euf - fi - cio pe - ri - glio - so, E non ac - qui - sta

[B. C.] 

18

Ir.  lo - de Ir striz - zi - can - do il Ca - ne all'hor che ro - de.

[B. C.] 

# Act II, Scene 8

Eurite. Iro.

[Violin I]

[Violin II]

Eurite

A-mi- co?

Iro

Ah ci fui col- to: Se co~

[Basso Continuo]

4

Ir.

stui m'hà sen - ti - to Nul - la mi va - le - rà fin - ger-mi

[B. C.]

6

Eur.

O - di-mi, o-di-mi un po- co.

Ir.


stol - to. Pia- no, pia- no Che non si

[B. C.]

b

8

Eur. 

Ir. 

[B. C.] 

In va - no Te - mi, che de - sti A -  
de - sti A - mor, che dor - me.

4-3

10

Eur. 

Ir. 

[B. C.] 

mo - re il mio sem-bian - te.  
Ahi-mè, *ahi* - mè, pur lo sve-glia - sti;

4-3


12

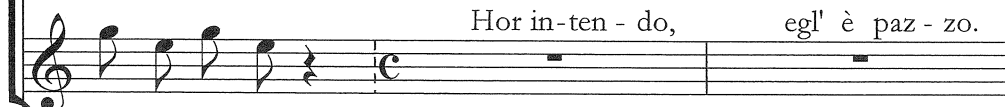
Ir. 

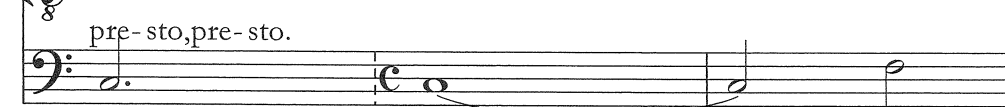
[B. C.] 

Mi - ra, mi - ra ch'ei fug - ge pi - glia, pi - glia, *pi* - glia,

14

Eur. 

Ir. 

[B. C.] 

Hor in-ten - do, egl' è paz - zo.  
pre - sto, pre - sto.

17

Ir.

Tù cru-del, tù l'hai de-sto. Sù, sù, all' ar-mi,all'

[B. C.]

21

Ir.

ar-mi,all' ar-mi, all' ar-mi, all' ar-mi ti sfi-do.

[B. C.]

26

Ir.

O ren-di-mi il mi'A-mor, ò ch'io t'uc-ci-do.

[B. C.]

28

Eur.

Di Tes-seo da co-stui Nul-la sa-per poss' i-o.

Ir.

Di Te-seo

[B. C.]



40

Eur.

Ir.

[B. C.]

V'è di  
bri-glia Con-tro Te-se - o che rub-bò la Fi-glia.

42

Eur.

Ir.

[B. C.]

buon, ch'egl'è paz - zo.  
Sai tù ch'io so - no, Ah nò, tù non lo

45

Ir.

[B. C.]

sai, nò, nò, Voi stel-le ac-cor - te, Voi, voi ben lo sa-

48

Ir.

[B. C.]

pe - te, Io mi chia-mo la fa - me, e tù la



52 *Aria*

Ir. 

se - te. Nel mon - do na - scien - te Ne fa - me ne  
Mà l'huom non con - ten - to Di per - fi - de

[B. C.] 

55

Ir. 

se - te, Sen - tir si la - sciò. E l'huo - mo in - no -  
bra - me, il ? ? ? ? ? ? ? ?

[B. C.] 

57

Ir. 

cen - te ne lac - cio - ne re - te ne fro - de in - ven - tò. Ne l'ar - co d'A -  
? ? ? se - te la fa - me da l'E - re - bo u - sci. E l'ar - co d'A -

[B. C.] 

60

[Vln. I]

[Vln. II]

Ir.

8

mo-re, *ne l'ar-co d'A - mo-re*, sa - et - te scoc - cò.  
 mo-re, *e l'ar-co d'A - mo-re*, spie-ta - to fe - ri.

[B. C.]

64

[Vln. I]

[Vln. II]

[B. C.]

67

[Vln. I]

[Vln. II]

[B. C.]

70

[Vln. I]

[Vln. II]

[B. C.]

73

[Vln. I]

[Vln. II]

[B. C.]

76

Ir.

O - di, o - di que - sta no - vel - la Te - seo ra - pi di

[B. C.]

78

Eur.

Deg - gio cre - der - lo, ò

Ir.

Spar - ta E - le - na bel - la.

[B. C.]


80

Eur. 

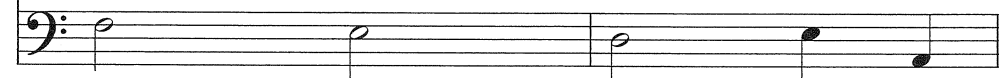
nò? Me-glio ri-cer-che - rò; Se ben io cre-do

[B. C.] 

82

Eur. 

mol-to, Più che fe-de-le un huom ve - ra - ce un stol - to.

[B. C.] 

84 *Ritornello*

[Vln. I] 

[Vln. II] 

Eur. 

[B. C.] 

6 6 #

90

[Vln. I] 

[Vln. II] 

[B. C.] 

6#

95

[Vln. I]

[Vln. II]

[B. C.]

6

101

[Vln. I]

[Vln. II]

Eur.

*Aria*

Paz - ze se-te, Se cre-de - te Don-ne bel - le à i

[B. C.]

105

Eur.

vo - stri a - man - - ti. Quell' i -

[B. C.]

109

Eur.

- re, *quell* *i* - - re, quei pian - -

[B. C.]

Detailed description: This image shows measures 109 through 112 of a musical score. The top staff is for the Eur. (European) part, and the bottom staff is for the B. C. (Basso Continuo) part. The Eur. staff is in treble clef and the B. C. staff is in bass clef. The key signature has one sharp (F#). The time signature is not explicitly shown but is 4/4. The lyrics are: '- re, *quell* *i* - - re, quei pian - -'. The Eur. part has a melodic line with a fermata on the final note. The B. C. part has a bass line with a fermata on the final note.

114

Eur.

[B. C.]

- - - ti Son tut - te fol - li - e, son

119

Eur. *adagio*

tut - te, tut - te tut - te fol - li - e. Non hann'

[B. C.]

124

Eur.

al - tro, al - tro di ver, che, che, che le bug-

[B. C.]

130

Eur.

gi - e. Non hann' al - tro, al - tro di ver, che,

[B. C.]

136

Eur.

che, che le bug - gi - e.

[B. C.]

#

142

[B. C.]

148

[B. C.]

153

[B. C.]

## Act II, Scene 9

Menesteo. Elena. Teseo.

[Violin I]

[Violin II]

Elena

Menesteo

Teseo

[Basso Continuo]

E pur voi no - dri - te Il fo - co ne

4

Menest.

[B. C.]

gl'oc-chi, El ge - lo nel cor? Deh, deh, co-me sen

9


Menest.

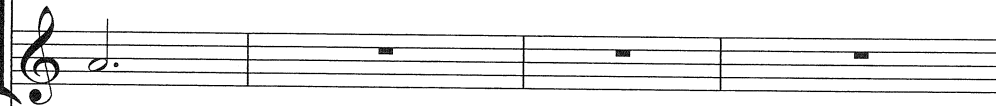
[B. C.]

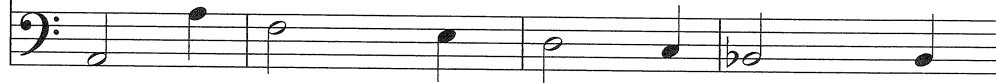
stà Sì fie - ro ri - go - re Con tan - ta bel -



13

El.  Il dar - do\_\_ d'a - mo - re, il dar - do\_\_ d'a -

Menest.  - tà?

[B. C.] 

17

El.  mo - re\_\_ Fer - mir - mi non sà.

Menest.  Pie - tà non ha -


[B. C.] 

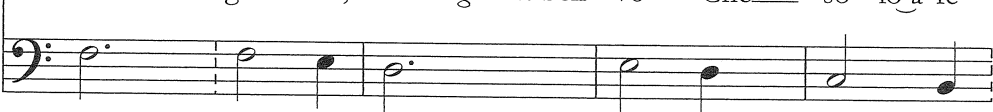
21

Menest.  - ve - te Di\_\_ chi con lo sguar - do Sfor - za - te à mo -

[B. C.] 

25

Menest.  rir? Scor - gen - do, scor - gen - do ben vò Che\_\_ so - lo à fe -

[B. C.] 

30

El.

Menest.

[B. C.]

Del vo - stro\_ lan -

- ri - re\_ A - mor v'in - se - gnò.

34

El.  -gui - re, del vo - stro lan - gui - re\_\_ Io\_\_ col - pa\_\_ non\_\_

[B. C.] 

38

El.

hò.

Menest.

Mi - ra - te, mi - ra - te que - sti lu - mi Per

[B. C.]

41

Menest.

voi fat-ti du-e fiu - mi, E del tor-men-to mio nel vo-stro

[B. C.]

44

Menest. 

se-no Pie - tà se non a-mor, pie - tà se non a -

[B. C.] 

47

El. 


Pie-tà, *pie-tà* non

Menest. 


mor si de-sti al - me - no.

[B. C.] 

51

El. 

hò: par-ti - te. Non pos- so, *non pos-so* à vo i do - nar gl'af-fet-ti mie - i;

[B. C.] 

54

El. 

Che se do-ves-si a - mar, Te - seo a-me - re - i.\_\_\_\_

Menest. 

Uc-

[B. C.] 

57

El. Et io più v'o - die - rò.

Menest. - ci - der - lo sa - prò. Sa - rò al

[B. C.]

59

El. Mà non con - ten - to.

Menest. men ven - di - ca - to. Già son, son di - spe -

[B. C.]

61

El. Ec-co Te-se-o sen vien: par-tir vo-gl'io.

Menest. - ra - to.

Tes. Deh, fer -

[B. C.]

b b

64

El. 

Che vo-le-te? non pos-so Dir an-co - ra d'a-

Tes. 

-ma-te, i - dol mi - o.

[B. C.] 

7 6 #

67

El. 

mar - vi.

Tes. 

Mi ba-sta, mi ba - sta mi - rar - vi.

[B. C.] 

43


72

Tes. 

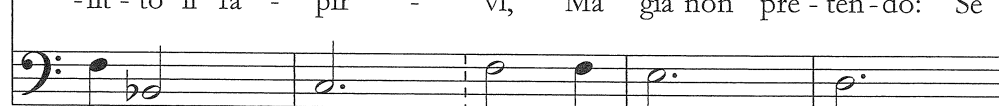
— Non chie-do di più, E ve-ro che fù De -

[B. C.] 


77

Tes. 

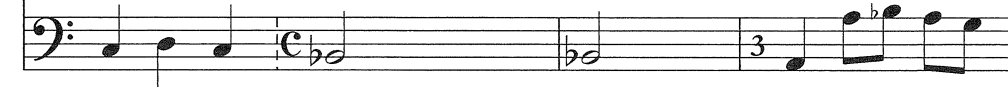
-lit - to il ra - pir - vi, M à già non pre - ten-do: Se

[B. C.] 

82

Tes. 

non a - do - rar - - - vi,

[B. C.] 


86

Tes. 

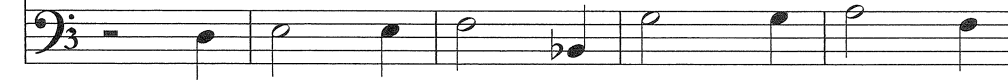
Mi ba - sta, *mi* ba - sta mi - rar - vi.\_\_\_\_\_

[B. C.] 


91

El. 


Pre - ga - te Cu - pi - do, Che den - tro'l mio co - re Ac -

[B. C.] 

96

El. 

cen - da'l suo ar - do - re, Ch'all - hor v'a - me - rò, In - tan - to\_\_ non

[B. C.] 

101

El. 

sò Quest' al - ma do - nar - vi.\_\_\_\_

Tes. 

[B. C.] 

Mi


106

Tes. 

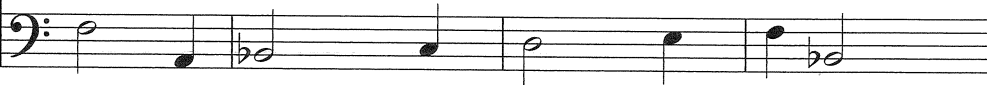
ba-sta, *mi* ba - sta mi - rar - vi.\_\_\_\_ Un gior-no chi

[B. C.] 

111

Tes. 

sà, Che qual- che pie - tà In\_\_\_\_ voi non si

[B. C.] 

115

Tes. 

de - sti, Frà tan - to non vo-glio di più ri - cer -

[B. C.] 





139

El.

Tes.

[B. C.]

Mi ba - sta, mi ba - sta mi -

143

[Vln. I]

[Vln. II]

Tes.

[B. C.]

*[subito la]*  
*Sinfonia* *Sinfonia*

-rar - vi. \_\_\_\_\_

149 *Aria*

[Vln. I]

[Vln. II]

Tes.

[B. C.]

Quan-to go - de\_\_ un

153

Tes.

[B. C.]

fi-do a-man - te Nel mi-rar\_\_ il bel sem -

#

155

Tes.

[B. C.]

bian-te Di ch'il cor fe - ri - to\_\_ gl'hà, A - do - ran -

#

157

Tes.

[B. C.]

- do ogn'ho-ra stà Del su - o\_\_ben i va - ghi\_\_ ra - i,

#

160

Tes. 

Sem-pre, *sem-pre* li mi - ra, e non si stan -

[B. C.] 

b

164

Tes. 

- - - - - ca - ma -

[B. C.] 

167 *Ritornello*

[Vln. I] 

[Vln. II] 

Tes. 

- i.

[B. C.] 

4-3

172

[Vln. I]

[Vln. II]

[B. C.]

175

[Vln. I]

[Vln. II]

[B. C.]

## Act II, Scene 10

Ippolita.

[Violin I]

[Violin II]

Ippolita

Per due ci-glia ogn' hor se - re - ne Mi con - ten - to

[Basso Continuo]

4

Ipp.

so - spi-rar, \_\_\_\_\_ Ac-ca-rez -

[B. C.]

8

Ipp.

zo le mie pe-ne, E m'è dol - ce, m'è dol - ce il la - cri-

[B. C.]

12

Ipp. 

mar. \_\_\_\_\_ Al - tri de-te-sti

[B. C.] 

17

Ipp. 

pur l'ar-cier, l'ar - cier vo - lan - - - -

[B. C.] 

6

20


Ipp. 

- - - - - te:


[B. C.] 

6

23


Ipp. 

Chi non re - si - ste al duol non vi - ve, non vi - ve, non vi - ve a -


[B. C.] 

6 6 6

26

Ipp. 

man - te. Chi non re - si - ste al duol, chi non re -

[B. C.] 

29

Ipp.

[B. C.]

*si - ste al duol non vi- ve, non vi - ve, non vi - ve a- man -*

#

32

*Ritornello*

[Vln. 1]

[Vln. 2]

Ipp.

[B. C.]

- te.

37

[Vln. 1]

[Vln. 2]

[B. C.]

43

[Vln. 1]

[Vln. 2]

[B. C.]

48

[Vln. 1]

[Vln. 2]

Ipp.

[B. C.]

Io non chia-mo ar-

53

Ipp.

[B. C.]

dor d'in-fer-no Quel, che l'al-ma m'in - fiam-mò,

57


Ipp.

[B. C.]

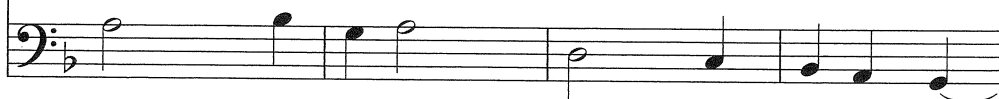
Se ben sò, ch'in sem-pi - ter-no Den-tro il sen,—




61

Ipp. 

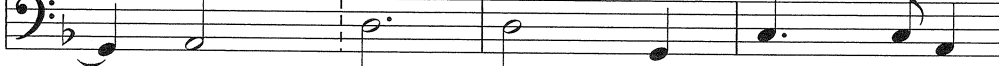
— den tro il sen lo chiu - de - rò.

[B. C.] 

65

Ipp. 

A le pe - ne d'a - mor hò'l cor, hò'l

[B. C.] 

69

Ipp. 

cor co - stan - - - -

[B. C.] 


72

Ipp. 


- - te Chi non re - si - ste al

[B. C.] 

75

Ipp. 

duol non vi - ve, non vi - ve, non vi - ve a - man - te.

[B. C.] 

78

Ipp. 

Chi non re - si - ste al duol, *chi non re - si - ste al duol* non

[B. C.] 


81

Ipp. 


vi - ve, *non vi - ve, non vi - ve* a - man - te.

[B. C.] 

84

Ipp. 

Giun-go-no due guer-rie - ri: io mi ri - ti - ro.

[B. C.] 

## Act II, Scene 11

Menesteo. Antiloco. Ippolita à parte.

Violin I

Violin II

Menesteo

Ippolita  
*à parte*

Antiloco

[Basso Continuo]

Al - tro mez - zo non mi - ro.

Menest.

Ipp.

[B. C.]

Un di noi mo-rir de-ve, ò Te-seo, od' I - o.

Fa-vel-la-no co-

4

Ipp. 

stor de l'I-dol mi - o.

Ant. 

Sivio-len-ti a-dun-que So-no d'E-le-na i

[B. C.] 

6


Ant. 

guar-di? E tra-he-ste da lor sì fie-ri in-cen-di-j,

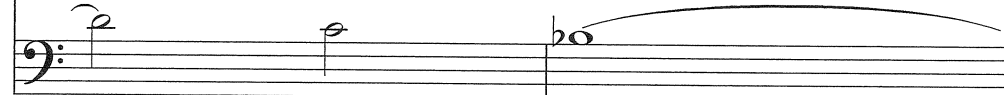
[B. C.] 

#


8

Ant. 

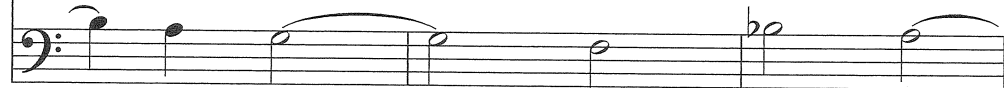
Ch'in un mo-men-to a man-te, e di-spe-ra-to, Per-met-te-te ch'il

[B. C.] 

10


Ant. 

cor ti ran-neg-gia-to, Con bar-ba-ri con-si-gli, A le mor-ti s'ap-pi-gli?

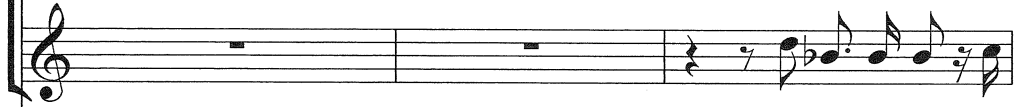
[B. C.] 

#

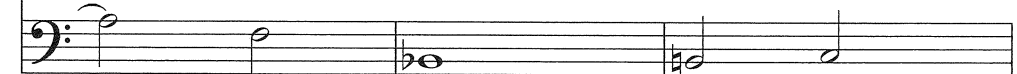
13

Menest. 

S'hog-gi Te - seo non muor, vi-vo in tor - men - to.

Ipp. 

O bar-ba-ro! che

[B. C.] 

16

Menest. 

Sen - za lan-guir di do - glia, Sos - te - ner non poss'

Ipp. 

sen - to!

[B. C.] 

19

Menest. 

i - o, Ch'ei mi - ri più del Chia-ro Sol i ra - i. —

[B. C.] 

b b

21

Menest.

Ipp.

Ant.

[B. C.]

O Cie - lil e per-che ma - i?

Le leg - gi dell' o -

b

23

Menest.

Ant.

[B. C.]

Fur vi - o - la - te con le mie fe - ri - te.

-spi-tio o-ve son'i- te?

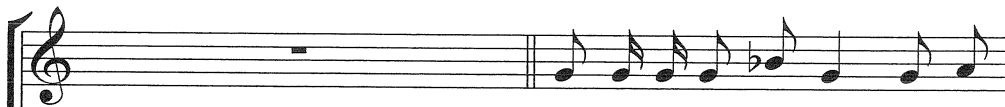
26

Ant.


[B. C.]

A san-gui - na - rij ec - ces - si Co-me, co-me in-dur - si po-


28

Menest. 

Ten - ti ri-trar-mi in va - no Da

Ant. 

8 trà la reg-gia ma-no?

[B. C.] 

b

30

Menest. 

ciò, che già ri - sol - fi: Vuò, ch'ei ca-da in brev'ho- re.

Ipp. 

Ca-drai

[B. C.] 

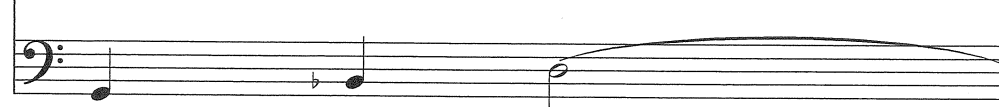
32

Menest. 

Per ser - bar - mi la

Ipp. 

tù, tra - di - to - re.

[B. C.] 

b

33

Menest.

vi-ta Po-trà l'al-ma re-al far-si ho-mi - ci - da.

Ipp.

Cie - li chi mi trat-

[B. C.]

35

Ipp.

tien, ch'io non l'uc - ci - da.

Ant.

Se non pos - so ri - trar - vi,

[B. C.]

37

Menest.

Nel Bo-schet - to re -

Ant.

Son te - nu - to à se-guir - vi.

[B. C.]



39

Menest.

- a - le O-pre-rò, ch'ei si por-ti, E à no-stri col-pi i - vi fa-rem, ch'ei

[B. C.]

42

Menest.

ca-da, Il mio

Ipp.

Pas-se-rà pria per que-sto cor la spa-da.

[B. C.]

4-3#

45

Menest.

co - re, a - mi - co Fa - to, Que - sta gio - ia, que - sta

Ipp.

Il tuo co - re, ò sce - le - ra - to, Que - sta

[B. C.]

b





70

Vln. I

Vln. II

[B. C.]

b

75

Vln. I

Vln. II

Ipp.

[B. C.]

Quan-to gio-ir mi sen-to Ne l'in-

b

79

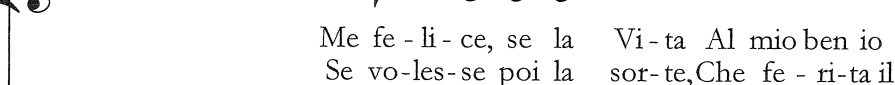
Ipp.

[B. C.]

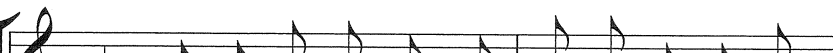
con-tro fe-li-ce, e for-tu - na-to Di po-ter-mi o-bli - gar il mi a-do-ra - to.

82 *Aria*


Ipp. 

[B. C.] 

85

Ipp. 

rò: Più sti-ma-ta e pur gra-di-ta Da lui for-se all'hor sa-  
sen, Io ca-des-si in grem-bo à mor-te Mo-ri-rò fe-li-ce à

[B. C.] 

87

Ipp. 

-rò. E più lie - - ta, più lie -  
pien In dif - fe - - sa, in 'dif - fe -

[B. C.] 

91

Ipp.

- ta gio - i - rò, \_\_\_\_\_ gio -  
- sa del mio Ben, \_\_\_\_\_ del \_\_\_\_\_

[B. C.]

95 *Ritornello*

Vln. I

Vln. II

Ipp.

[B. C.]

- i - rò.  
mio Ben.

99

Vln. I

Vln. II

[B. C.]

103

Vln. I

Vln. II

[B. C.]

107

Vln. I

Vln. II

[B. C.]

The musical score consists of three staves. The top staff is for Violin I (Vln. I) in treble clef, the middle for Violin II (Vln. II) in treble clef, and the bottom for Bassoon (B.C.) in bass clef. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The score begins at measure 107. In the first measure, Vln. I plays a quarter note G4, Vln. II a quarter note F#4, and B.C. a half note G3. In the second measure, Vln. I plays eighth notes G4-A4-B4, Vln. II eighth notes F#4-G4-A4, and B.C. a half note A3. In the third measure, Vln. I plays eighth notes B4-C5-D5, Vln. II eighth notes G4-A4-B4, and B.C. a half note B3. In the fourth measure, Vln. I plays a quarter note C5, Vln. II a quarter note A4, and B.C. a half note C4. A dashed vertical line is placed between the third and fourth measures for the Violin parts, and a fermata is placed over the final note of each staff.

## Act II, Scene 12

Eurite. Ippolita.

Ippolita

Eurite

[Basso Continuo]

Eu - ri - te mi - a.


Ec - co-mi Pren-ci-pes - sa.



Ipp.

[B. C.]

Di Te-seo, che ri - por - ti? Lo ve - de - sti? che fa? Mi con-



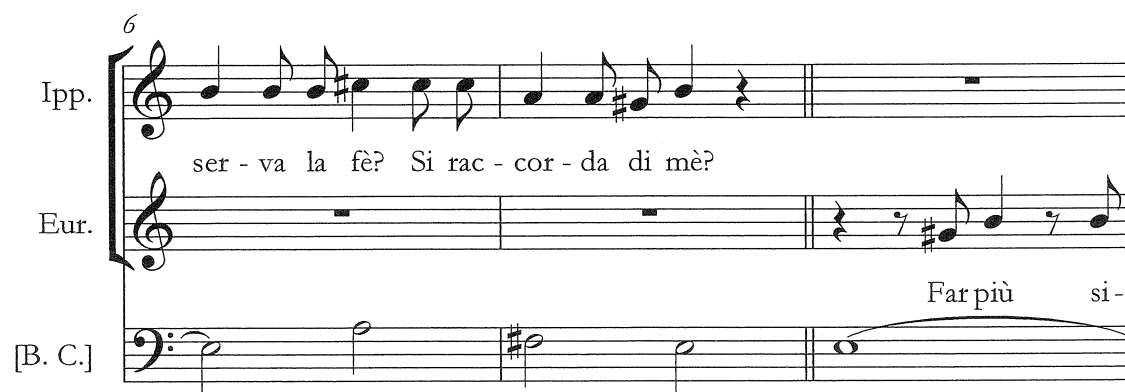
Ipp.

Eur.

[B. C.]

ser - va la fè? Si rac - cor - da di mè?

Far più si -

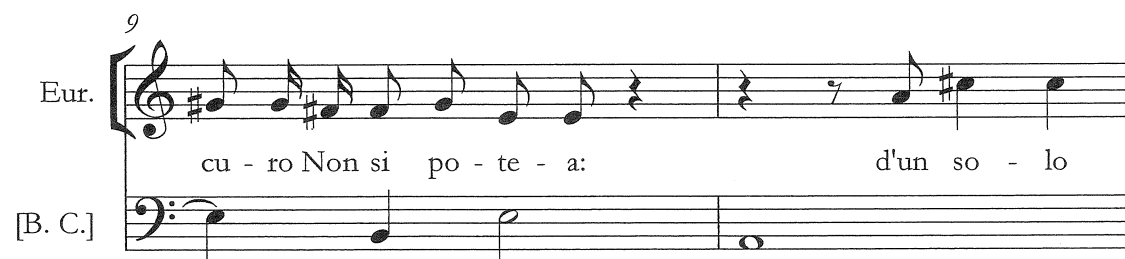


7-6

Eur.

[B. C.]

cu - ro Non si po - te - a: d'un so - lo





11

Eur. 

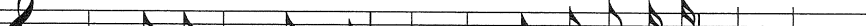
Af - fi - dar-mi non vol - si:      à   mol - ti   chie - si:\_\_\_\_\_

[B. C.] 

14

Eur. 

Te-seo il vo-stro a-do - ra - to, Cor-se va-rij pa - e - si, Toc-cò di-

[B. C.] 

17

Ipp. 

Eur. 

[B. C.] 

Pre-sto, oh Dio, che m'uc - ci - di.  
ver - si li - di.

20

Eur.

A la spar-ta - na ri - va Per-ven - ne al fin, Si-gno - ra.

[B. C.]



38

Ipp. ahi - mè mo - ro.

Eur. Che deg - gio far? Ahi -

[B. C.]

7-6

40

Eur. 

mè. Pren-ci-pes-sa? Sor - ge-te: Lie-ta: sù non te-me-te.

[B. C.] 

356

46

Ipp. 

Eur. 

Te - seo v'a-do - re - rà: Chi l'a - van - zo o -

[B. C.] 

48

Ipp. 

dio-so Del mio sta - me vi - tal u - ni - sce an - co - ra?

[B. C.] 

51

Ipp. 

Qual ti - ran - na pie - tà non vuol ch'io mo - ra?

[B. C.] 


54

Ipp. 

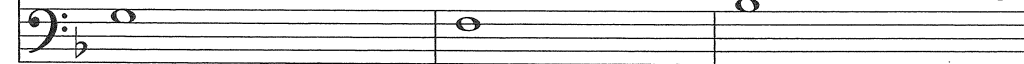
Mi de - lu - de la sor - te, Mi vi - li - pen - de il Fa - to,

[B. C.] 

57

Ipp. 

M'in - gan - na un sce - le - ra - to, Men - te il De - sti - no, mi tra - di - sce a

[B. C.] 

60

Ipp. 

mo - re: E mi man-ca di fe- de an-co il do-lo - re?

[B. C.] 

62


Ipp. 

Sù le ru - pi ge - la - te Del Cau - ca - so ne -

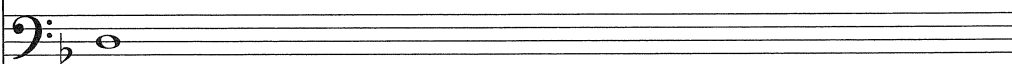
[B. C.] 

b

63

Ipp. 

vo - so, em - pio, sle - a - le Cer-to ha - ve - sti'l na -

[B. C.] 

64


Ipp. 

ta-le: Be-ve-sti par-go-let-to Di lat-te in ve-ce il rio ve-lend'A-let- to...

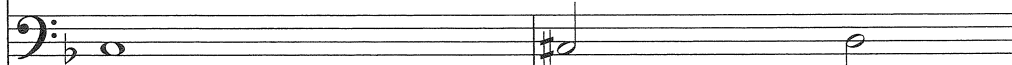
[B. C.] 

#

66


Ipp. 

A spet-ta, a-spet-ta i-ni-quo, a - des-so Ch'io ti sal-vi la Vi-ta Se tu

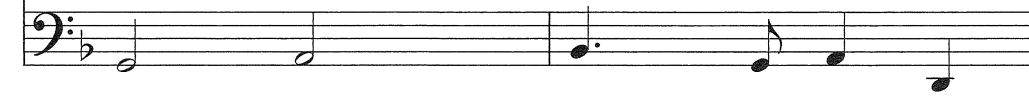
[B. C.] 

b

68

Ipp. 

sei, tu sei la mia mor - te.

[B. C.] 

4-3


70

Ipp. 

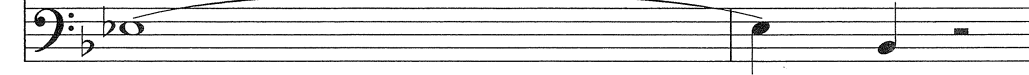
In vo-ra - gi-ni o-scu-re Ti si can-g'il ter - ren sot-to le pian - te:

[B. C.] 

72

Ipp. 

Ti sia con-fu-sa in hor-ri-do sem-bian-te O-gni lu-ce, che mi-ri,

[B. C.] 

74

Ipp. 

Pos-san-ti a-ne-le-nar l'au-re, che spi-ri. *adagio* Mi - se -

[B. C.] 

76

Ipp. 

ra chi ti cre-de Bar-ba-ro sen-za leg-ge, e sen-za fe-de.

[B. C.] 

## Act II, Scene 13

Menelao.

Violin I

Violin II

Menelao

Che non può lo stral d'A -

[Basso Continuo]

2

Men.

mo - re In un co - re, Che fe - ri - to un gior - no fù?

[B. C.]

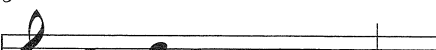
4

Men.

L'es - ser vin - to per vir - tù, Il ser - vir si sti - ma ho -

[B. C.]

6

Men.  no - - re, Che non può lo stral\_ d'A -

[B. C.] 

10 *Segue subito  
il Ritornello*

[Vln. I]

[Vln. II]

Men.

[B. C.]

- re?



12

[Vln. I]

[Vln. II]

[B. C.]

14

[Vln. I]

[Vln. II]

[B. C.]

16

Men.

O pe - no - sa - ser - vi - tù Pro-fes -  
E paz - zia - vo - ler pe - nar A - do -

[B. C.]

21

Men.

sar co-stan-za, e fè, E non chie - der poi mer-  
 ran - do u-na bel - tà, E non chie - der mai pie-

[B. C.]

26

Men.

cè Ai tor - men - ti del suo cor. Vi-ver  
 tà, Mà ce - lar an-co i so - spir. In si

[B. C.]

31

Men.

ta - ci-to a-ma - tor, Cie-co Dio, non\_  
 mi - se-ro mar - tir Io du - rar non\_

[B. C.]

#

36

Men.

vo- glio\_ più. O pe - no - sa\_ ser - vi -  
 pos- so\_ più. O pe - no - sa\_ ser - vi -

[B. C.]

41

Men. 

tù.  
tù!

O pe - no - sa - ser-vi - tù.

[B. C.] 


47 *Ritornello*


[Vln. I] 

[Vln. II] 

[B. C.] 

52

[Vln. I] 

[Vln. II] 

[B. C.] 


57

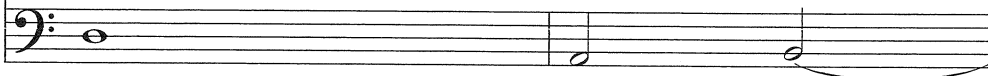
Men. 

Mà se'nvien l'i-dol mi - o: Vuò mo-strar-mi ad-dor-

[B. C.] 

59

Men. 

[B. C] 

61

Men. 

[B. C] 

## Act II, Scene 14

Elena. Menelao.

[Violin I]

[Violin II]

Menelao

Elena

[Basso continuo]

Se Cu - pi - do col suo dar - do Sa - et -

El.

[B. C.]

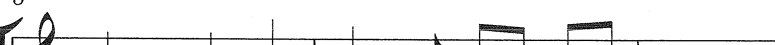
tan - do il cor mi v<sup>3</sup>à, Del mio va-go un dol - ce

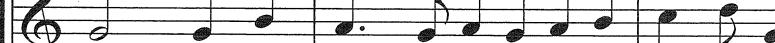
El.

[B. C.]

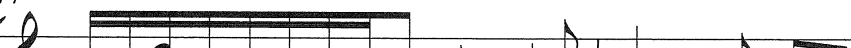
s-guar-do Ri-sa- nar ben mi sa-

8

El.    
prà: E ve - drem chi più po - trà, O Cu-pi-do in sa - e -

[B. C.]    
#

11

El. 

- tar - - mi, O'l mio Ben nel ri - sa -

[B. C.] 

13

El.

nar - - - - -

[B. C.]

The image shows a musical score for two parts: 'El.' (Euphonium) and '[B. C.]' (Bassoon/Contrabassoon). The score is for measures 13 and 14. The 'El.' part is written in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, and a series of rests in measure 14. The '[B. C.]' part is written in bass clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes, and a series of rests in measure 14. The lyrics 'nar - - - - -' are written below the 'El.' part.

18

[Vln. I]

[Vln. II]

[B. C.]

20

[Vln. I]

[Vln. II]

[B. C.]

22

El.

Se\_\_\_\_\_ lo stral\_\_\_\_\_ del cie - co\_\_\_ Di - o Nel suo

[B. C.]

24

El.

duol m'af- fli - ge - rà, Ben\_\_\_\_\_ pie - to - so\_\_\_ l'i - dol

[B. C.]

27

El.



38 *Ritornello*

[B. C.]

41

Men.

E - le - na? mio Te-

[B. C.]

44

Men.

-so - ro? T'a-do - ro.

El.

Chi par-la, *chi par-la* qui? O be-ne à

[B. C.]

6

47

Men.

I -

El.

fè: l'A - ma - zo-ne ad-dor - mi - ta Me - co va-neg-gia.

[B. C.]

#

49

Men. 

- do-lo mio, mia vi - ta, Tu per Te - seo la-sciar-mi?

[B. C.] 

6 7-6 6

52

Men. 


Me - ne - la - o son' i - o, Che

El. 

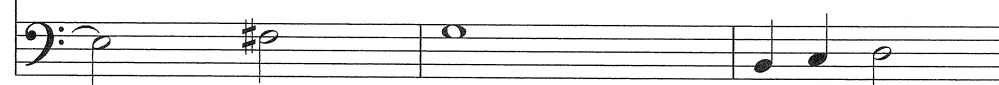
So - gno gen - ti - le!

[B. C.] 

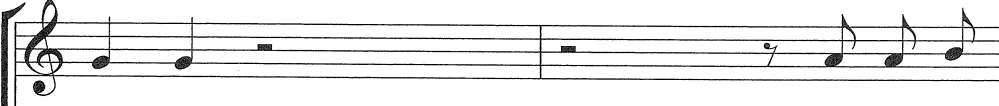
54

Men. 


sol per a-do-rar il tuo bel vol - to In ve-ste fe-mi - nil mi so - no in-

[B. C.] 

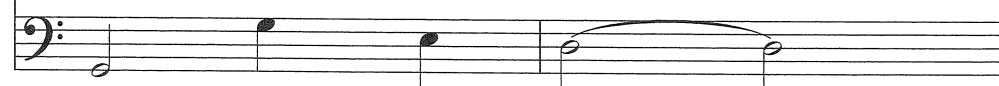
57

Men. 

vol - to. E tu per

El. 

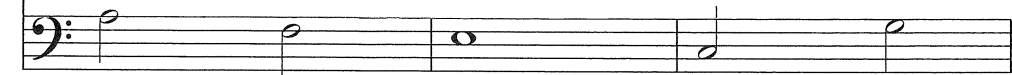
Stra - ni va - neg - gia - men - ti?

[B. C.] 

59

Men. 

al - tri Mi tra-scu - ri, e ne - gli - gi? E - le - na, oh Dio, co -

[B. C.] 

#

62

Men. 

- sì già non ti chie - de Il mi' A - mor, la mia Fe - de.

[B. C.] 

64

Men. 

Chi mi chia - ma?

El. 

E - li - sa? E - li - sa? Sor - gi, sor - gi. Dim - mi:

[B. C.] 

67

Men. 

Io non lo sò.


El. 

chè ti so - gna - vi? Fa - vel - la - vi dor - men - do.


[B. C.] 



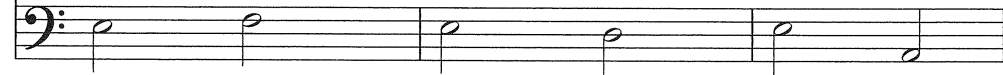
81

Men. 


E voi ve ne sde - gna - ste?

El. 

vo. Io ne ri - de - vo. \_

[B. C.] 

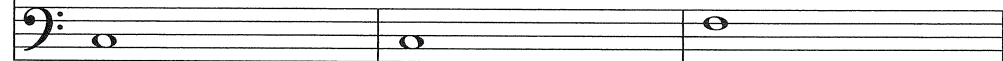
84

Men. 


E se ciò fos-se ve - ro? Co-si è

El. 

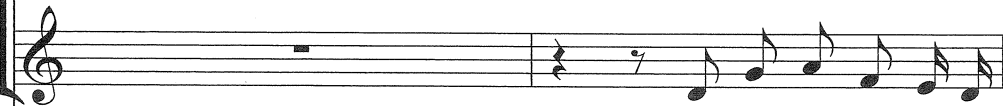
Eh, tu va - neg-gi.

[B. C.] 

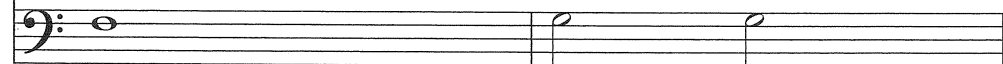
87

Men. 

ver, se va - neg-gia un cor ch'a - do - ra.

El. 

A fè, tu so - gni an-

[B. C.] 

89

Men. Eh, voi scher - za - te.

El. - co - ra. Al Ciel lo giu - ro.

[B. C.]

91

Men. Ec - co - vi, ò bel - la i - nan - te Un ar - bi - trio ab - ba -

[B. C.]

94

Men. - tu - to, Un al - ma tri - on - fa - ta, Un ge - nio in - ca - te -

[B. C.]

96

Men. - na - to, un cor ca - du - to. A - ma - zo - ne non son: son Me - ne -

[B. C.]

4-3


99

Men. 


- la - o: A - mor, che mi le-gò frà i vo-stri no-di Mi ve-stì que-sti ar-

[B. C.] 

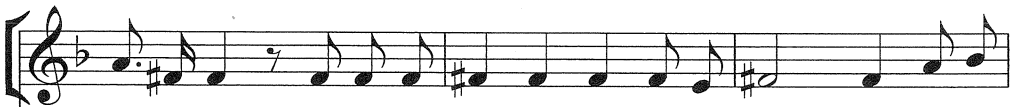
102

Men. 

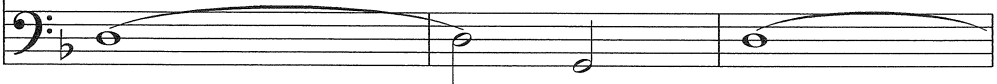
- ne - sì, M'in-se-gnò que-sti fro - di. \_\_\_\_\_

[B. C.] 


105

Men. 

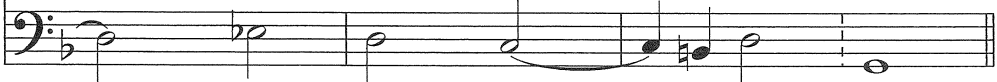
Ec-co-mi à vo-stri pie-di, a - ni-ma bel - la A lan-

[B. C.] 

108

Men. 

guir se'l chie-de - te, A mo-rir se vo - le - te. \_\_\_\_\_

[B. C.] 

b

112

Men. 

Che di-te, i-do-lo

El. 

Grand'ar-dir, grand'af-fet-to.

[B. C.] 

4-3 #

115

Men. 

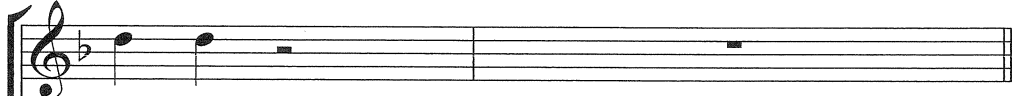
mi-o? Vo-le-te la mia

El. 


A-mor, che far degg'i-o?

[B. C.] 


118

Men. 

mor-te?

El. 

O, co-me dub-bio A-mo-re il cor mi tie-ne!

[B. C.] 




120

Men. 

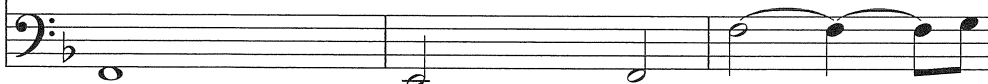
Ri-spon-de - te, *ri-spon-de* - te mio be - ne. —

[B. C.] 

123

El. 

Pren-ci-pe, as-sai mi tur-ba il vo-str'ar-dir, e non mi mō-ve

[B. C.] 

126

El. 

po-co Il vo-stro a-mor: mà in un ve-lo-ce in-stan-te Ri-

[B. C.] 

129

El. 

-sol-ver non poss'io d'es-ser-vi a-man-te.

[B. C.] 

132

Men. Di-te dun-que, ch'io mo-ra.

El. Non hò ge-nio sì fie-ro: i-te,

[B. C.]

4-3

135

Men. Ahi, con

El. e la-scia-te Che mi con-si-gli a-mo-re?

[B. C.]

138

Men. que-ste di-mo-re Quan-to mi tor-men-ta-te!

El. I-te: non di-spe-

[B. C.]

6

141 *Aria*

El. 

-ra - te. Cie - co A - mor, \_\_\_\_\_

[B. C.] 

145

El. 

ri - sol - vi - tù; Quel - la fa - ce - gra - di -

[B. C.] 


150

El. 

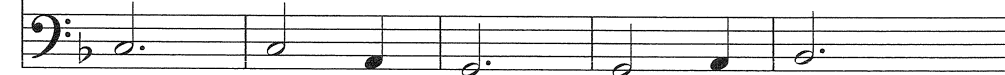
-rò, Che nel sen - m'ac - cen - de -

[B. C.] 

154


El. 

-ra - i, Ne ve - dra - i, Che la fiam -

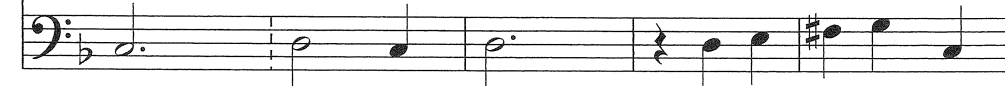
[B. C.] 

6

159

El. 

- ma ond' - ar - de - rò Nel mio cor -

[B. C.] 

b # #

164

El. 

— s'e - stin- gua più; Cie - co Di - o

[B. C.] 

#

169

El. 

ri - sol - vi tù, ri - sol - vi, ri - sol - vi

[B. C.] 

174 *Segue subito*  
[per] *il Ritornello* *Ritornello*

[Vln. I] 

[Vln. II] 

El. 

tù.

[B. C.] 

178

[Vln. I]

[Vln. II]

[B. C.]

This musical score segment covers measures 178 through 181. It is written for three instruments: Violin I, Violin II, and Bassoon. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Violin I part begins with a half note G4, followed by quarter notes A4, Bb4, and A4 in measures 178-180, and a half note G4 with a fermata in measure 181. The Violin II part begins with a half note F4, followed by quarter notes G4, A4, and G4 in measures 178-180, and a half note F4 with a fermata in measure 181. The Bassoon part begins with a half note E3, followed by quarter notes F3, G3, and F3 in measures 178-180, and a half note E3 with a fermata in measure 181. A dashed vertical line is placed between measures 180 and 181 in all three staves.

## Act II, Scene 15

Lito di Mare.

Menesteo. Iro.

[Violin I]

[Violin II]

Menesteo

Iro

[Basso Continuo]

Quan - to, quan - to noi - o - se A un ri - so - lu - to

Menest.

[B. C.]

3

cor son le di - mo - re! Son pur len - te quest'

Menest.

[B. C.]

6

ho - re, Che tar - da-no'l mio fer-ro à ven - di - car - si Del ri -

8

Menest.

va-le o-di-o-so: Mà più tar-do, più tar-do il pia-cer sa-rà,

[B. C.]

11

[Vln. I]

[Vln. II]

Menest.

sa-rà più gra - to.——

[B. C.]

15

[Vln. I]

[Vln. II]

[B. C.]

20

[Vln. I]

[Vln. II]

[B. C.]

25

[Vln. I]

[Vln. II]

Menest.

[B. C.]

*Aria*

Un sol ri -  
Un sol bac -

30

Menest.

[B. C.]

- - so di quel lab - bro Di Ci - nab - bro,  
- - cio de la bel - la Mia ru - bel - la,



36

Menest.

Che ba - le - - - ni un dì per -  
 Che mi - toc - - - chi un dì fru -

[B. C.]

41

Menest.

mè, Pa - ghe - rà Quan - te do - glie a -  
 - ir, Ren - de - rà Tut - ti gio -

[B. C.]

46

Menest.

mor, - - - - -

[B. C.]

51

Menest.

- - - a - mor mi - diè: Poi - che  
 - - - ie i miei so - spir. Poi - che

[B. C.]

56

Menest.

val un pic- ciol be - ne, poi- che

val

[B. C.]

60

Menest.

val un pic- ciol be - ne As-sai più, as - sai

[B. C.]

65

Menest.

più, che mil - - le,

[B. C.]

70

Menest.

mil-le pe - ne.

*Aria*


Ir.

8


E me-stier che non mi pia-ce Il cer-

[B. C.]


75

Ir. 


car i fat-ti al-tru - i. Vuò la - sciar-lo an-dar in pa - ce, E tor-

[B. C.] 

79

Ir. 

nar qual pri-ma fu - i, Sen - za can-giar più sor - te Vo-glio

[B. C.] 

83

[Vln. I] 

[Vln. II] 


Ir. 


far il buf-fon sin'al-la mor - te.

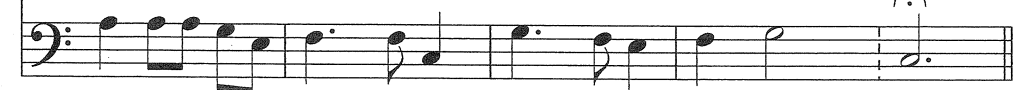
[B. C.] 

*Ritornello*

88

[Vln. I] 

[Vln. II] 

[B. C.] 

93

Ir.

E se fia che tro-vi lo-co tal pia-cer tra l'om-bre i-gnu-de, Io sa-

[B. C.]

97

Ir. 

prò con tal vir - tu - de Far-le star in fe-sta, e in gio - co. Co-

[B. C.] 

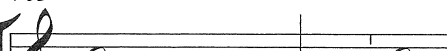
101

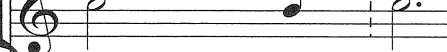
Ir. 

sì dal Dio Plu - to - ne Dop-po la mor-te di-ver - rò, di-ver-rò Buf-

[B. C.] 

105

Ir.  fo - ne. \_\_\_\_\_ Mà qual au - ra - to a -

[B. C.] 

108

Ir. 

8 be - te Get - ta l'an - co - re al fon - do?

[B. C.] 

110

Ir. 

8 Sbar-can mol-ti guer-rie-ri: io mi na-scon-do.

[B. C.] 

## Act II, Scene 16

Castore. Polluce. Choro d'Argonauti. Choro di Schiavi.  
Choro di Schiave. Iro.

[Trumpet I]

[Trumpet II]

Castore

Polluce

Iro

Tenor

[Choro d'Argonauti]

Tenor

Bass

[Basso Continuo]

Fe - steg-gia, *fe* - steg - gia le schie-re Al

Fe - steg-gia, *fe* - steg - gia le schie-re Al

Fe - steg-gia, *fe* - steg - gia le schie-re Al

5

T.

15

T.

T.

B.

[B. C.]

21

T.

T.

B.

[B. C.]



27

T.  be, si toc-chin le trom -

T.  be, Si toc-chin le trom - be.

B.  be, Si toc-chin le trom -

[B. C.] 

33 *Tocco*

[Tpt.] 

[Tpt.] 

T.  be.

T. 

B.  be.

[B. C.] 

38

[Tpt.]

[Tpt.]

[B. C.]

43

Ca.

Già \_\_\_\_\_ le stel - le,

Poll.

Già \_\_\_\_\_ le

[B. C.]

# #

45

Ca.

Già le stel-le Ci han do - na - ta L'au - re-a pel-le, l'au - re-a

Poll.

stel-le, già le stel-le Ci han do - na - ta L'au - re-a pel-le, l'au - re-a

[B. C.]

47

Ca. *pel-le tri - on*

Poll. *pel-le tri - on*

[B. C.]

49

Ca. *fa. Som - mi, som - mi*

Poll. *fa. Som - mi, som - mi*

[B. C.]

52

Ca. *De - i Tut - ti*

Poll. *De - i*

[B. C.]

55

Ca. na-scon da voi, da voi que - sti, que - sti,

Poll. Tut - ti na-scon da

[B. C.]

60

Ca. que - sti que - - - sti tro -

Poll. voi, da voi que - sti, que - - - sti tro -

[B. C.]

65

Ca. - fe - i. Tut - ti

Poll. fe - i. Tut - ti na-scon da voi, tut - ti, tut - ti

[B. C.]

70

Ca. na-scon da voi, tut - ti, tut - ti, que - sti, que -

Poll. que - sti, que-sti, que-sti, que -

[B. C.]

75

[Tpt.]

[Tpt.]

Ca. - - sti tro - fe - i.

Poll. - - sti tro - fe - i.

[B. C.]

*Trombe*

81

[B. C.]

88 *Seconda Parte*

Ca.    
 Da' \_\_\_\_\_ Zef - fi - ri,   
 Poll.    
 Da' \_\_\_\_\_ Zef -   
 [B. C.] 

90

Ca.    
 da' \_\_\_\_\_ Zef - fi - ri Scin•til - lan-ti, Da' lor\_ gi -   
 Poll.    
 fi - ri, da' \_\_\_\_\_ Zef - fi - ri Scin•til - lan-ti, Da' lor\_ gi -   
 [B. C.] 

92

Ca.    
 - ri Mai er•ran - - - - -   
 Poll.    
 - ri Mai er•ran - - - - -   
 [B. C.] 

94

Ca. 

- - - - ti L'al - te, l'al - te—

Poll. 

- - - - ti— L'al - te, l'al - te—

[B. C.] 

97

Ca. 

sfe - - - - re— Pio - vo-

Poll. 

sfe - - - - re—

[B. C.] 

100

Ca. 

no so - pra noi gio - ia, goi-ia, gio - ia,

Poll. 

Pio - vo - no so - pra

[B. C.] 

105

Ca. 

Poll. 

[B. C.] 

110

Ca. 

Poll. 

[B. C.] 

#

115

Ca. 

Poll. 

[B. C.] 



120

Ca. 

Poll. 

T. 

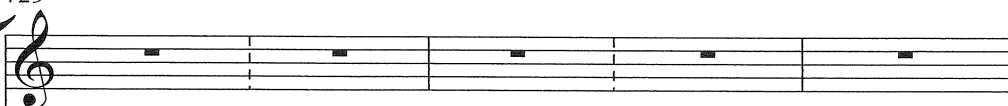
T. 

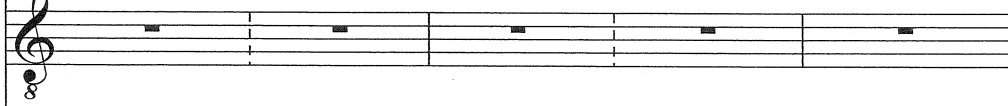
B. 

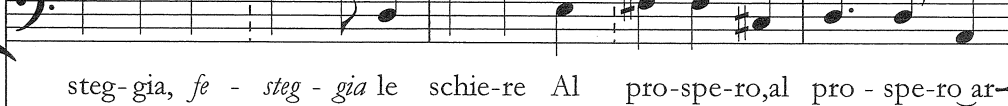
[B. C.] 

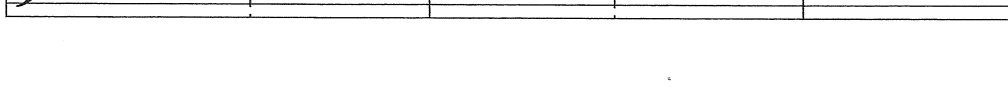
Fe -

125

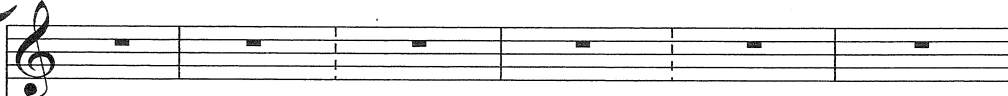
T. 

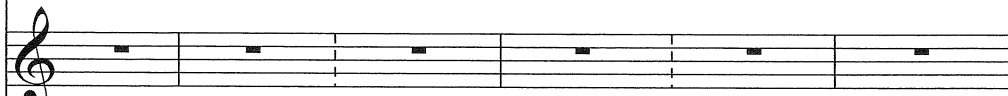
T. 


B. 

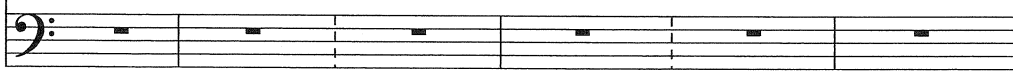
[B. C.] 

130

T. 

T. 

B.   
 ri - vo Di suo-no fe - sti-vo Il Cie-lo ri - bom-bi, ri -

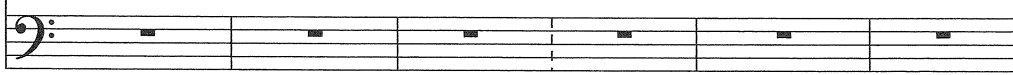
[B. C.] 

136

T. 

T. 

B.   
 bom-bi, Il Cie - lo ri - bom - bi, Il tim - pa-no suo -

[B. C.] 

142

T. 

T. 

B.   
 - - - ni, Si to - chi le trom-be, le

[B. C.] 

148

T. 

T. 

B.   
 trom - - - be, Si to - chi le

[B. C.] 

155

[Tpt.]

[Tpt.]

T.

T.

B.

trom - be.

[B. C.]

163

[Tpt.]

[Tpt.]

Ir.

Me-no al-le-grez-za, in gra-tia

[B. C.]

167

Ir.

170

Ir. *[subito]*

sa - i Con-dur pre - de più ri - che io ri - mi - ra - i:

[B. C.]

173

Ca. I-ro, sei tù.

Poll.

Ir. Che fai quì?

[B. C.] Son' i-o. Vuò no-tan-do si fa-mo-se no-

176

Ir. 

8 vel - le ch'al-tri rub - ba la Car - ne, al - tri la pel -

[B. C.] 



185

Ca. Del zo - dia - co trà i se - gni,

Poll. O di Plu - to ne'

[B. C.]

186

Ca. non sa - ran - no, non sa - ran - no, non sa -

Poll. Re - gni, Trà i rec - ces - si più o - scu - ri, non sa - ran - no, non sa -

[B. C.]

187

Ca. ran - no, non sa - ran - no si - cu - ri.\_\_\_\_

Poll. ran - no, non sa - ran - no si - cu - ri.\_\_\_\_

[B. C.]

188

Ca. 

Sia - no sciol - ti quei schia-vi,e li - be - ra - ti;

[B. C.] 

5

189

Ca. 

Ci se-gua-no gl'ar-ma - ti. I - ro con noi se'n ven-ga. O

Poll. 

O

[B. C.] 

191

Ca. 

pe - ri - rò Trà l'ar - mi più a - di - ra - te, O

Poll. 

pe - ri - rò Trà l'ar - mi più a - di - ra - te, O

[B. C.] 





196

Ca.

Poll.

Ir.

[B. C.]

198

Ca.

Poll.

Ir.

[B. C.]

201

Ca. 

ven-di-chi L'a-spra in - giu-ri-a Di sì bar - ba - re ra - pi - ne

Poll. 

ven-di-chi L'a-spra in - giu-ri-a Di sì bar - ba - re ra - pi -

[B. C.] 

205

Ca. 

A le strag-gi, à le mor-ti,à le ru - i - ne,à le ru -

Poll. 

-ne. A le strag-gi, à la mor-ti,à le ru - i - ne,à le ru -

Ir. 

A le strag-gi, à le mor-ti,à le ru -

[B. C.] 

207

Ca. i - ne. A le strag-gi, à le mor - ti,à

Poll. i - ne. A le strag gi, à le mor-ti,à le ru - i - ne,à

Ir. i - ne. A le strag-gi, à le mor-ti,à le ru - i -

[B. C.]

209

Ca. le ru - i - - - ne.

Poll. le ru - i - - - ne.\_\_\_\_

Ir. - ne,à le ru - i - - ne, à le ru - i - ne,à le ru -

[B. C.]

211

Ir.

8

*i - ne, à le ru - i - ne.*

[B. C.]

*Li Schiavi liberati,  
per allegrezza fanno un ballo.*

*Fine dell' Atto Secondo*

# Act III, Scene 1

Boschetto Reale.

Menelao. Elena.

[Violin I]

[Violin II]

Menelao

Elena

[Basso Continuo]

So - spi - ri di fo - co, Che l'au-re in - fiam-  
Au - ret - te leg - gie - re, Ch'u - di - te il mio

b #

5

Men.

-ma - te, Leg - gie - ri vo - la -  
duo - lo, Por - ta - te - vi à vo -

[B. C.]

6

9


Men.

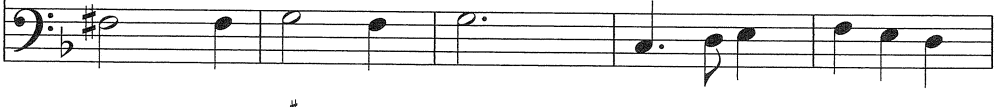
- - te In - tor-no al mio be - ne, E  
- - lo Nel sen di chi a - do - ro, E

[B. C.]

6


14


Men. 

[B. C.] 


#

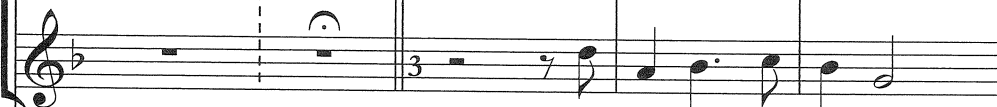
19

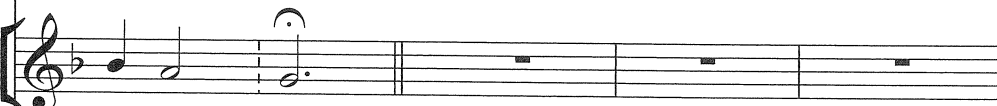
Men. 


[B. C.] 

24 *Ritornello*

[Vln. I] 

[Vln. II] 

Men. 

[B. C.] 

29

[Vln. I]

[Vln. II]

[B. C.]

#

34

[Vln. I]

[Vln. II]

[B. C.]

#

39

[Vln. I]

[Vln. II]

Men.

[B. C.]

Ec-co l'I - do-lo mi - o:

#



43

Men. 

co - me tor-na - te, A - mi - ca      ò pur ri - bel - la?      Che ri-sol-

[B. C.] 

6      #

46

Men. 

-ve - ste, ò bel - la?

El. 

A la vo - stra mo - de - stia,      al vo - stro a

[B. C.] 

#      b

49

Men. 

Gra-di-te i miei af-

El. 

mo-re Ce-de vin-to il mio\_\_ co - re\_\_

[B. C.] 

6      4-3      #

52

Men.

63

Men. Si, fug - gi-rem, mi-o be- ne.

El. -vie- ne; Mio di-

[B. C.]

66

Men. mio re - spi-ro, in te re - spi - ro.

El. -let- to, In te vi-vo, in te re-spi - ro.---

[B. C.]

71

Men. La mia gio - - -

El. La mia gio - - - - -

[B. C.]



90

Men. *vi - ta io so - no. L'a - ni-ma ti con-*

El. *vi - ta io so - no. L'a - ni-ma ti con-*

[B. C.]

94

Men. *- sa - - - cro, il cor ti*

El. *- sa - - - cro, il cor, il*

[B. C.]

98

Men. *do-no, ti do - - no. Il tuo ben,*

El. *cor ti do-no, ti do - no. La tua*

[B. C.]

103

Men. *il tuo ben, tua vi - ta, tua vi - ta io — so - no.*

El. *vi - ta, la tua vi - ta, tua vi - ta io — so -*

[B. C.]

108

Men. — L'a - ni-ma ti con - sa - - - cro,

El. no. L'a - ni-ma ti con - sa - - - cro, il

[B. C.]

112

Men. *il cor ti do - no, ti*

El. *cor, il cor ti*

[B. C.]

116

Men. do - - - no.

El. do - no, ti do - - no.

[B. C.]

# Act III, Scene 2

Teseo.

[Violin 1] [3]

[Violin 2] [3]

Teseo [3]

Bel - lez - za ti - ran - na, De l'a - ni-me a -  
Un cor pri-gio - nie - ro Del nu - me ben -

[Basso Continuo] [3]

5

Tes. [3]

man - ti, S'a - do - ra co'i pian - ti, Si ser-va in ca - te -  
da - to Stà so - pra le - ga - to In mi - se - re pe -

[B. C.] [3]

#

10

Tes. [3]

[B. C.] [3]

15

Tes. [3]

- ne, Chi prin - ci - pia a - mar, non ——— hà, ———  
- ne,

[B. C.] [3]





37

[Vln. 1]

[Vln. 2]

Tes.

[B. C.]

Mà qua-le, à dol-ce o•

41

Tes.

[B. C.]

bli-o, Mi fà pla - ci-do in - vi-to, La va-ghez-za del si - to,

44

Tes.

[B. C.]

Quì po-sar mi vogl' i - o. Do-na, do-na bam-bi-no A

47

Tes.


[B. C.]

mo - re, Ri - po - so à gl'och-chi al - men, \_\_\_\_\_

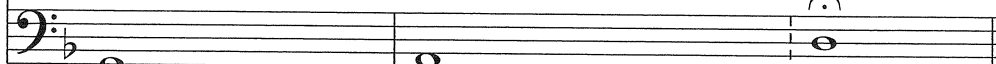
6

7-6

49 *Qui Teseo dorme.*

Tes. 

se non al co - - - re.

[B. C.] 

3-4-3

# Act III, Scene 3

Ippolita. Teseo addormentato.

[Violin 1]

[Violin 2]

Ippolita

Non v'in-ten-do, *non v'in - ten-do* ò miei pen-sie - ri. Voicer-  
Non vi cre-do, *non vi cre-do*, ò mie spe-ran-ze. Voi po-

[Basso Continuo]

3

Ipp.

ca - te\_\_ lu - sin - gar-mi, E vor - re - te con-so-lar-mi A di-  
te - te\_\_ al - lon-ta-nar-vi; Io non vo-glio ac-ca-rez-zar-vi, Ne di

[B. C.]

5

Ipp.

spet - to, à di - spet - to del\_\_ mio\_\_ cor. Dal mio  
voi,\_\_ nè di voi m'af - fi - do\_\_ più: Di tra -


[B. C.]

#

7

Ipp. 

Va-go tra - di - tor, Che vo - le - te voi ch'io spe -  
di - ta ser - vi - tù, Che vo - le - te ò ri-mem- bran -

[B. C.] 

9

Ipp. 


- ri? Non v'in - ten - do, *non v'in - ten - do* ò miei pen - sie - ri. Non  
- ze, Non vi cre - do, *non vi cre - do*, ò mie spe - ran - ze. Non

[B. C.] 

11

Ipp. 

v'in - ten - do, ò miei, ò miei, ò miei pen -  
vi cre - do, ò mie, ò mie, ò mie spe -

[B. C.] 

#

b

13

[Vln. 1]

[Vln. 2]

Ipp.

sie - - - ri.  
ran - - - ze.

[B. C.]

#

16

[Vln. 1]

[Vln. 2]

[B. C.]

6

18

[Vln. 1]

[Vln. 2]

[B. C.]

#

20

[Vln. 1]

[Vln. 2]

Ipp.

[B. C.]

Ahi-mè, che veg-gio?

22

Ipp.

[B. C.]

il tra-di-tor, che dor-me,

25

Ipp.

[B. C.]

Sì, sì, ch'egl'è des-so, e for-se Da le la-sci-vie sue stan-co

# b


28

Ipp.


[B. C.]

ri-po-sa. A-ni-ma in-giu-rio-sa,

31

Ipp. 

Per - fi - da, in - gan - nat - tri - ce, à que - sto

[B. C.] 

32

Ipp. 

fer - ro Pa - ghe - rai sce - le - ra - ta il tra - di - men - to;

[B. C.] 

33

Ipp. 

Mo - ra, *mo - ra* l'in - fi - do; ah nò, nò, che

[B. C.] 

36

Ipp. 

ten - to? Chi sà, chi sà ch'à mie que - re - le Non si pa - gh'il cru -

[B. C.] 

7-6

39

Ipp. 


de - le; Chi m'as - si - cu - ra, oh Dio, Ch'ei non ri - tor - ni

[B. C.] 

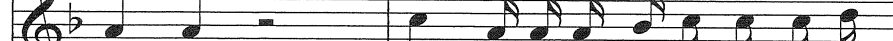
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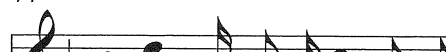
42

Ipp. 

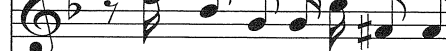
mi - o? Eh, ch'io lu-sin-go in va-no il mio tor-men-to;

[B. C.] 

44

Ipp. 

Mo-ra il per-fi-do, mo-ra; ah nò, nò; che

[B. C.] 

b

47

Ipp.

ten - to?

Sa - rà me - glio, ch'io'l

[B. C.]

50

Ipp.

de - sti, E ch'un sol rag-gio an - co - ra Mi - ri di que' bei'

[B. C.]

52

Ipp.

lu - mi, e poich'io mo - ra. Chi sà poi s'io l'ris-

[B. C.]

A musical score for two parts. The top part is for 'Ipp.' (Ippolito) in treble clef, and the bottom part is for '[B. C.]' (Basso Continuo) in bass clef. The key signature has one flat (B-flat). The 'Ipp.' part has a melody with eighth and sixteenth notes, and a fermata over the final note. The '[B. C.]' part has a simple harmonic accompaniment with a long note at the end. The lyrics are 'lu - mi, e poich'io mo - ra. Chi sà poi s'io l'ris-'.

57

Ipp. 

[B. C.] 

60

Ipp.

de-sta,e po-i s'a-mol - lir non po-trò l'i-ni-quo co-re M'uc-ci-de-rà'l do-

[B. C.]

b

63

Ipp.

lo - re. A - mo - ret - ti deh vo -

*Seconda:* Vo - stri dar - di deh vi -

[B. C.]


65

Ipp. 


la - te \_\_\_\_\_ Den - tr'il sen del mio ri - bel - le, \_\_\_\_\_  
 bra - te \_\_\_\_\_ Per \_\_\_\_\_ fe - rir il mio cru - de - le, \_\_\_\_\_

[B. C.] 

67

Ipp. 

E l'e - stin - te mie fa - cel - le Con le piu - me rav - vi -  
 E nel cor chem'è in - fe - de - le Le fe - ri - te ri - no -

[B. C.] 


69

Ipp. 


va - - - - - te,  
 va - - - - - te,

[B. C.] 

71

Ipp. 

A - mo - ret - ti \_\_\_\_\_ deh \_\_\_\_\_ vo - la - te, \_\_\_\_\_  
*Amoretti ut supra*

[B. C.] 

73 *Ritornello*

[Vln. 1]

[Vln. 2]

Ipp. — deh — vo - la - te. —

[B. C.]

75

[Vln. 1]

[Vln. 2]

[B. C.]

77

[Vln. 1]

[Vln. 2]

[B. C.]

The musical score consists of three staves. The first two staves are for Violin 1 and Violin 2, both in treble clef. The third staff is for Bassoon (B.C.) in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The score begins at measure 77, indicated by a bracket and the number 77. The Violin parts play a melodic line with eighth and sixteenth notes, while the Bassoon provides a supporting bass line. The section ends with a double bar line.

# Act III, Scene 4

Menesteo. Antiloco. Ippolita. Teseo.

Menesteo

Ippolita

Antiloco

Teseo

[Basso Continuo]

Ve-di-lo ab-ban-do-na-to in dol-ce son-no.

Menest.

[B. C.]

Più be-ni-gne non pon-no Ar-ri-der-mi le stel-le.

Menest.

Ipp.

[B. C.]

Ca-da l'em-pio ri-va-le.

Al-me ru-bel-le, San-gui-na-rj spie-ta-ti,

7

Menest.

Ipp.

[B. C.]

Io

Per - fi - di, sce - le - ra - ti, Tra - di - to - ri co - sì.

9

Menest.

Ant.

[B. C.]

son fe - ri - to, ahi - mè.

Fug - giam, fug - giam di

17

Tes.

[B. C.]

19

Ipp.

Tes.

[B. C.]

22

Tes.

[B. C.]

25

Tes.

[B. C.]



27

Tes. 

Và, và, ma lon - tan, ch'io non ti veg-gia più.

[B. C.] 

# Act III, Scene 5

Ippolita.

[Violin I]

[Violin II]

Ippolita

[Basso Continuo]

Io non vo-glio, *io non vo-glio* di-spe-rar -

3

Ipp.

[B. C.]

mi, Che sa-reb-be—

6

Ipp.

[B. C.]

gran vil-tà, E del cor ch'in sen mi stà Do-vrei po-scia, do-vrei

9

Ipp.

[B. C.]

po-scia que-rel-lar - - - - - mi, .t.

12 *§*

Ipp.

[B. C.]

14

Ipp.

[B. C.]

17 *Ritornello*

[Vln. I]

[Vln. II]

[B. C.]

20

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

Chiu-do in se-no, *chiu-do in*

23

Ipp.

[B. C.]

*se-no* un cor ar-di-to, un cor,

25

Ipp.

[B. C.]

un cor ar-di-to, Ch'av-vi-lir - si non si può.

28

Ipp.

[B. C.]

Co - sì to-sto à fè non sò Frà le pe - ne, frà le

30

Ipp.

pe - ne ab - ban - do - nar - - -


[B. C.]

31

Ipp.

- - - - - mi: - -

[B. C.]

*Si v'è a questo segno*   
*Io non voglio*

# Act III, Scene 6

Antiloco. Eurite.

[Violin I]

[Violin II]

Eurite

Antiloco

[Basso Continuo]

Me-ne-ste - o vuol, ch'io tor-ni Ad os-ser-

Ant.

[B. C.]

var se Te-seo hab-bia sco-per-to Le no-stre in-si - die:

7 4-3

Ant.

[B. C.]

al-cun non veg-gio quì, Nè pos-so in-do-vi - nar s'ei le sco-

4-3

Ant.

[B. C.]

pri, Ben mi con-vien di de-te-star A-mo-re, O-

7-6

13


Ant. 

ri - gi-ne cru- del \_\_\_\_\_ del no-stro er-ro - re.


[B. C.] 

6


16

Ant. 


Il tor - men - to \_\_\_\_\_ de mor - ta - li Son gli  
Sol fe - li - ce, sol gio - con - do Quì nel

[B. C.] 


20


Ant. 


stra - li \_\_\_\_\_ Del ben - da - to Fa -  
Mon - do, \_\_\_\_\_ Sen - za a - mo - re Vi -

[B. C.] 

25

Ant. 

- re - tra - to, E d'A - mor la ti - ran - ni - a E\_  
ve un co - re: Che d'a - mor la ti - ran - ni - a 

[B. C.] 

31

Ant. 

[B. C.] 

36

Ant. 

[B. C.] 

40

Ant. 

[B. C.] 

44

Ant. 

[B. C.] 



49 *Ritornello*

[Vln. I]

[Vln. II]

[B. C.]

53

[Vln. I]

[Vln. II]

[B. C.]

58

[Vln. I]

[Vln. II]

[B. C.]


63

Eur.


[B. C.]

Cer-co Ip-po - li - ta in va - no Che da mè s'in - vo -

65

Eur. 

lò D'A-mor bac-can - te; e do-ve si - a non sò.

[B. C.] 

4-3

68

Eur. 

Ec-co un Guer-rie-ro. For-se ha-ver-la ve-

Ant. 

Ec-co un sol-da-to à fè.

[B. C.] 

70

Eur. 

du- ta e - gli po-trà.

Ant. 

For-se di ciò qual-che no-vel-la ha

[B. C.] 

4-3

72

Eur. 


Io ne vuò far ri - chie-sta.

Ant. 

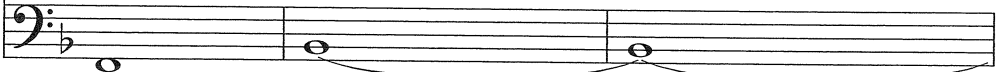
vrà. Vuò rin-trac-ciar-ne av-

[B. C.] 

74

Ant. 

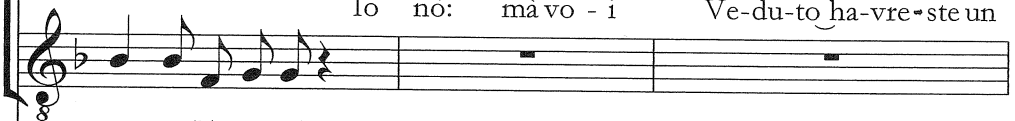
vi-so. Guer-rier cor-te - se ha - vre-ste quì d'in-tor-no In-con

[B. C.] 

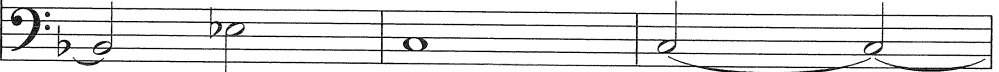
77

Eur. 


Io nò: mà vo - i Ve-du-to ha-vre-ste un

Ant. 

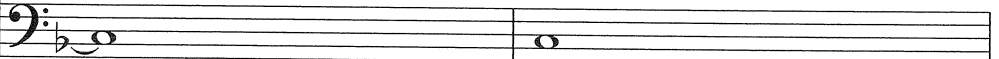
tra - to Te-se-o?

[B. C.] 

80

Eur. 

Gio - vi - net-to ar-ma - to Quì d'in - tor - no va-gan - te

[B. C.] 

82

Eur. 

Di mol-le as-pet - to, e di gen - til sem-bian - te?

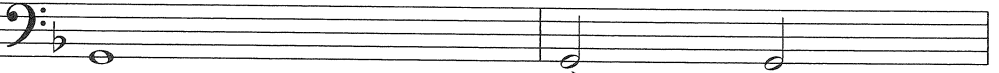
[B. C.] 

7-6 #

84


Ant. 

Vid di un Gio-vi-ne ar-di - to Che due ne po-se in fu - ga, u - no fe-

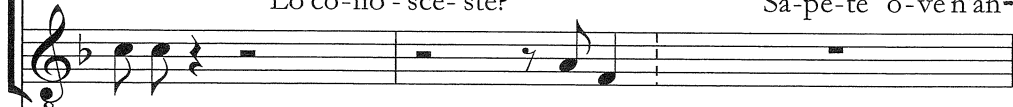
[B. C.] 

#


86

Eur. 

Lo co-no - sce - ste? Sa-pe-te o-ve n'an-

Ant. 

ri-to. Io nò.

[B. C.] 

89

Eur. 

dò?

Ant. 

Non os - ser - va - i, Mà qui tar - dar o -

[B. C.] 

91

Eur. 

I - te fe - li - ce. Ad - di - o. *à 2*

Ant. 

mai più non poss'i - o. Ad - di - o. *à 2*

[B. C.] 


93

Eur. 


D'Ip-po - li - ta pa - ven - to Qual-che si - ni-stro in-

[B. C.] 

95

Eur. 

con- tro. A- mor spie - ta - to! Che pe- na l'a- do - rar un cor in- gra -

[B. C.] 

98

Eur. 

- to! A-mor spie - ta - to! Che pe-na l'a-do - rar un cor in gra -

[B. C.] 

6

[illegible]

105

[Vln. I]

[Vln. II]

[B. C.]

This musical score is for measures 105-107. It features three staves: Violin I (Vln. I), Violin II (Vln. II), and Bassoon/Cello (B. C.). The key signature has one flat (B-flat). The Violin I part begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The Violin II part begins with a half note F4, followed by a quarter note G4, and then a half note A4. The Bassoon/Cello part begins with a half note E3, followed by a quarter note F3, and then a half note G3. The measures are separated by bar lines, and the staves are connected by a brace on the left.

108

[Vln. I]

[Vln. II]

Eur.

[B. C.]

Nel mio sen io

111

Eur.

[B. C.]

non da-rò Mai rin-cet-to à cru-di A-

113

Eur.

[B. C.]

mo-ri. E pe-nar non u-se-rò Per di-sprez-zi, e per ri-go-

#

116

Eur.

[B. C.]

ri E se fos-ser spie-

#

119

Eur.

[B. C.]

121

Eur.

[B. C.]

6

123

Eur.

[B. C.]

126

[B. C.]

130

Eur.

[B. C.]


133

Eur. 


le \_\_\_\_\_ quel \_\_\_\_\_ cor, Che và die - tro à chi lo \_\_\_\_\_

[B. C.] 

135

Eur. 

fug - ge, E ch'in van nel suo do - lor Sem-pre lan- gue, e \_\_\_\_\_

[B. C.] 

137

Eur. 

\_\_\_\_\_ si di strug - - - - ge.

[B. C.] 

140

Eur. 

A fè, à fè, co - sì non la \_\_\_\_\_ vor -

[B. C.] 

142


Eur. 

- re - i Ogn' un, ogn' un che mi sprezzas-se io sprezz-

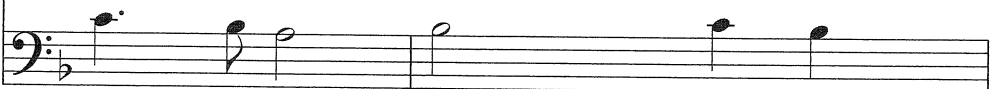
[B. C.] 



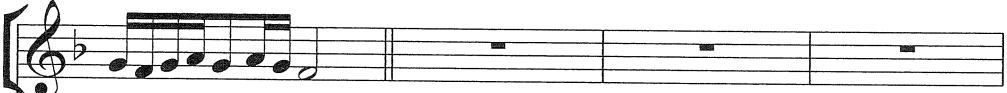
144

Eur. 


re - i, io, io, io sprez - ze - re - i, io sprez-ze -

[B. C.] 

146

Eur. 

- rei.

[B. C.] 

150

[B. C.] 

Elena. Menelao.

[Violin I]

[Violin II]

Menelao

Elena

[Basso Continuo]

E1.

[B. C.]

El.

[B. C.]

8

El. *se-gui* à fe - rir a - la - to In - fan - te.

[B. C.]

14

El. E pur il gran pia - cer es - ser A - man -

[B. C.]

19

El. - te. E pur il gran pia - cer es -

[B. C.]

24

*Ritornello*

[Vln. I]

[Vln. II]

El. - ser A - man - te.

[B. C.]

29

[Vln. I]

[Vln. II]

[B. C.]

#

34

Men.

El.

[B. C.]

Mio Con - ten-to. Là ne' gi -

Mia spe - ran-za. Là ne' gi -

à 2

#

39

Men.

El.

[B. C.]

- ri de le sfe - re, Cre-di à mè Che non v'è Tal di-

- ri de le sfe - re, Cre-di à mè Che non

43

Men. let - to, tal pia - ce - re Che s'u - gua - gli à quel, à

El. v'è Tal di - let - to, tal pia - ce - re Che s'u - gua - gli à

[B. C.]

47

Men. quel ch'io sen - to. Mio con-

El. quel ch'io sen - to. Mia spe - ran - za.

[B. C.]

51

Men. ten - to. Mia spe - ran - za. Mio con - ten - to.

El. Mia spe - ran - za. Mio con - ten - to.

[B. C.]

56 *Ritornello*

[Vln. I]

[Vln. II]

[B. C.]

b #

61

[Vln. I]

[Vln. II]

[B. C.]

66 *Seconda*

[Vln. I]

[Vln. II]

Men.

El.

[B. C.]

Mio de-

Mia de - li - tia.

71 *à 2*

Men. *si - o. Pri - ma'l sol d'ha-ver splen-*

El. *Pri - ma'l sol d'ha-ver splen*

[B. C.]

75

Men. *do - re Ces-se - rà, La-scie - rà, Che ne l'al - ma, che nel*

El. *do - re Ces-se - rà, La-scie - rà, Che ne*

[B. C.]

79

Men. *co - re Mais'e - stin- gua'l fo - co, fo - co*

El. *l'al - ma, che nel co - re Mais'e - stin- gua'l fo - co,*

[B. C.]

83

Men.

El.

[B. C.]

6

88

Men.

El.

[B. C.]

b

94

[B. C.]

# #

100

Men.

[B. C.]

Dis-po-niam-ci à la



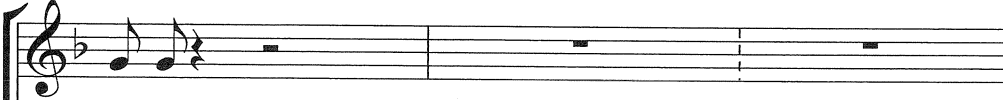
104

Men. 


fu - ga, I - do-lo mi - o A l'in-con-tro pri-mier d'a - mi - ca

[B. C.] 


106

Men. 

sor - te.

El. 

Ti se-gui-rò mio Ben, fi - no à la mor - te.\_

[B. C.] 

109

Men. 

Mio Nu-me per tè,

El. 

Per tè mia De-i-

[B. C.] 

114 *à 2*

Men. Lan - gui - re, Gio - i - -

El. tà, Mo - ri - re, Gio - i - -

[B. C.]

#

118

Men. - re, gio - i - re sa - rà. Lan - gui - re,

El. - re, gio - i - re sa - rà. Mo -

[B. C.]

#

122

Men. Gio - i - - re, gio - i - re sa -

El. ri - re, Gio - i - - re, gio - i - re sa -

[B. C.]


126 à 2

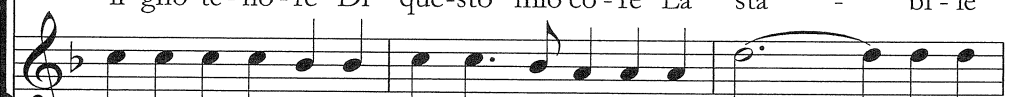
Men. 

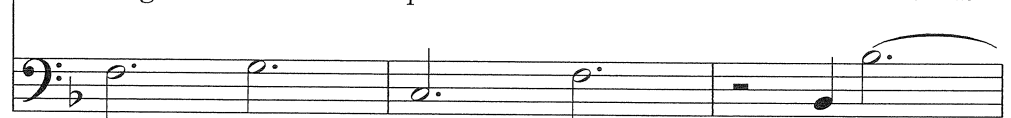
El. 

[B. C.] 

129

Men. 

El. 

[B. C.] 

b

132

Men. 

El. 

[B. C.] 

136 à 2

Men. *tè, Lan - gui - re, Gio-*

El. *Per tè mia De-i - tà, Mo - ri - re, Gio-*

[B. C.]

141

Men. *i - re, gio - i - re sa - rà. Lan-*

El. *i - re, gio - i - re sa - rà.*

[B. C.]

145

Men. *gui - re, Gio - i - re, gio-*

El. *Mo - ri - re, Gio - i - re, gio-*

[B. C.]

149 *Sinfonia*

[Vln. I]

[Vln. II]

Men.  
i - re sa - rà.

El.  
i - re sa - rà.

[B. C.]

153

[Vln. I]

[Vln. II]

[B. C.]

157

[Vln. I]

[Vln. II]

[B. C.]

159

[Vln. I]

[Vln. II]

[B. C.]

This musical score segment covers measures 159, 160, and 161. It is written for three parts: Violin I, Violin II, and Bassoon. The key signature has one flat (B-flat), and the time signature is 4/4. In measure 159, Violin I plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Violin II plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The Bassoon plays a half note G3, a quarter note A3, a quarter note B3, and a half note C4. In measure 160, Violin I plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Violin II plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The Bassoon plays a half note G3, a quarter note A3, a quarter note B3, and a half note C4. In measure 161, Violin I plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Violin II plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The Bassoon plays a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The score ends with a double bar line.

## Act III, Scene 8

Peritoo. Menelao.

[Violin I]

[Violin II]

Menelao

Peritoo

E - li - sa? O - ve te'n va - i?

[Basso Continuo]

Men.

3

Ne' rif - fles - si del So - le Con-tem-plan - do i tuoi

[B. C.]

Men.

5

*A parte*

ra - i, mi - o belsplen - do - re; De le men-zo-gne

[B. C.]

8

Men. mie deh ri - di A - mo-re.

Per. Et io do-ve ne

[B. C.]

11

Men. Non sò, mio Ben, non sò.

Per. vò? Vò quest'au - re ba-

[B. C.]

14

Per. cian-do Che son da tè spi - ra - te, Quest'her - bet-te a-do-ran-do, Che

[B. C.]

17

Men. A - ri-de sa-ran l'Er - be,

Per. son da te mi-ra - te.

[B. C.]

6 #



20

Men. 

ac - ce - se l'au - re Ov' in - tor - no io m'ag - gi - ri: Che

[B. C.] 

22

Men. 

[B. C.] 

25 *A parte*  
*sotto voce*

Men. 

co. Deh ri-di, ri-di, A-mor, di sì bel gio - co. Mà d'E-le na se-

[B. C.] 

28

Men. 

[B. C.] 

31

Men. 

Per. 

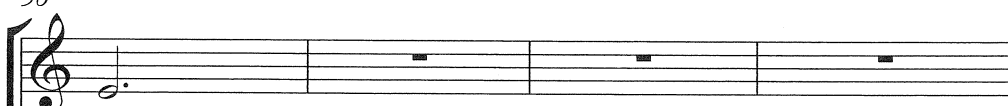
Re-sta, ò ca -

Và mio Be-ne.


[B. C.] 

# 6

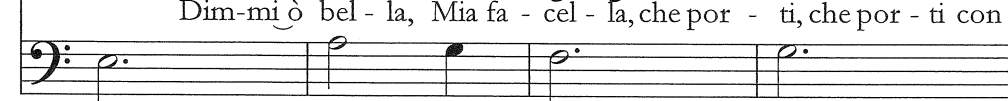
36

Men. 

-ro;

Per. 

Dim-mi ò bel - la, Mia fa - cèl - la, che por - ti, che por - ti con

[B. C.] 

40

Men. 

Il tuo co - re, e la tua fè.

Per. 

tè?

[B. C.] 

46

Per. 

Dim-mi ò fa - ce, Che mi sfa - ce, Chè

[B. C.] 

b #

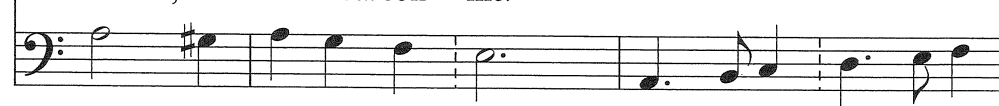
51

Men. 

Il mio co -

Per. 

re - sta, chè re - sta con mè?

[B. C.] 

#

56

Men. 

re, e la mia fè? Dol- ce,

Per. 

Dol- ce, dol - ce,

[B. C.] 

61

Men. 

dol - ce pe - gno a - ma - - to, a -

Per. 

pe - gno a - ma - - - - to, a -

[B. C.] 

65

Men. *ma - to, e ca - ro. Re - sta,*

Per. *ma - to, e ca - ro. Và, vò mio Be - ne,*

[B. C.]

70

Men. *re - sta, ò ca - ro. O co - me Be - ne ad*

[B. C.]

*A parte*

74

*Sinfonia*

[Vln. I]

[Vln. II]

Men. *in - gan - nar im - pa - ro.*

[B. C.]

78

[Vln. I]

[Vln. II]

[B. C.]

82 *Aria*

Per.

Vez - zo - si a - mo - ret - ti Bril - la - te-mi in

[B. C.]

84

Per.

se - no, bril - la - - - -

[B. C.]

86

Per.

- - - te-mi in se - no, De' vo - stri di -

[B. C.]

88

Per.

let - ti Già go - - - -

[B. C.]

90

Per. 


[B. C.] 


92

Per. 

[B. C.] 

95

Per. 

[B. C.] 

97

Per. 

[B. C.] 

99

*subito il  
Ritornello*

*Ritornello*

[Vln. I]

[Vln. II]

Per.

- te-mi in se - no.

[B. C.]

102

[Vln. I]

[Vln. II]

[B. C.]

104

[Vln. I]

[Vln. II]

[B. C.]

106

[Vln. I]

[Vln. II]

[B. C.]

4 3

109

[Vln. I]

[Vln. II]

[B. C.]

111

[Vln. I]

[Vln. II]

[B. C.]

114

Per.

[B. C.]

Gra - di - to, e con - ten - to Gio - i - sci, ò mio



116

Per.

126

Per.  Musical score for Soprano (Per.) and Bass (B. C.). The Soprano part is in treble clef and the Bass part is in bass clef. The key signature has one flat (B-flat). The Soprano part has a melodic line with a fermata over the first measure. The Bass part has a simple accompaniment. The lyrics are: co - fe, Gio - i - - sci,ò mio co -

co - fe, Gio - i - - sci,ò mio co -

[B. C.]  Musical score for Bass (B. C.). The Bass part is in bass clef. The key signature has one flat (B-flat). The Bass part has a simple accompaniment. The lyrics are: co - fe, Gio - i - - sci,ò mio co -

128

Per.

[B. C.]

re, gio - i

#

130

Per. *Ritornello*

- sci,ò mio co - re.

[B. C.]

The image shows a musical score for a piece titled 'Ritornello'. It is numbered 130. The score is written for two parts: 'Per.' (Percussion) and '[B. C.]' (Basso Continuo). The 'Per.' part is in treble clef and contains a single note, a half note G4, followed by a whole rest. The '[B. C.]' part is in bass clef and contains a sequence of notes: a half note G2, a half note A2, a half note B2, a half note C3, a half note D3, a half note E3, a half note F3, a half note G3, a half note A3, a half note B3, a half note C4, and a half note D4. The lyrics 'sci,ò mio co - re.' are written below the 'Per.' part.

133

[B. C.]

The musical notation for Example 133 is written on a single staff with a bass clef. It begins with a common time signature 'C'. The melody consists of a series of eighth notes, all positioned on the same line of the staff. The sequence starts with a single eighth note, followed by a pair of beamed eighth notes, and then continues with a series of eighth notes. The notation ends with a repeat sign, indicating that the sequence should be repeated.

135

[B. C.]

Example 135 is a short musical exercise in the bass clef, C major. It consists of two measures. The first measure contains six eighth notes: C2, D2, E2, F2, G2, and A2. The second measure contains a half note C2, followed by three eighth notes: D2, E2, and F2, and ends with a quarter rest.



# Act III, Scene 9

Reggia di Creonte.

Teseo. Ippolita. Eurite.

*Aria*

[Violin I]

[Violin II]

Ippolita

Eurite

Teseo

8

A-man-ti sem-pli - cet - ti, La-scia-te que-sta u-  
Ad un gen-til sem-bian - te Pro-fes-soben A -

[Basso Continuo]

3

Tes.

8

san - za Di pro-fes - sar, di pro-fes -  
mo - re, Mà non gli vendo ma non gli

[B. C.]

5

Tes.

8 -sar co- stan - za Ne gl'a-mo-ro-si Af-  
ven - do il Co - re, Chi vuol vi-ver a -

[B. C.]

#

7

Tes.

8 -fet - ti chi vuol gio - ir con - ten - to U - na ne  
man - te. Sen-za pro-var tor - men - to U - na ne

[B. C.]

#

9

Tes.

8 go - da et hab-bia'l Cor à cen -  
go - da

[B. C.]

11

Tes.

8 -to, u - na ne go - da et hab-bia'l

[B. C.]

13

*Subito  
Ritornello*

*Ritornello*

[Vln. I]

[Vln. II]

Tes.

8

Cor à cen - to.

[B. C.]

16

[Vln. I]

[Vln. II]

[B. C.]

18

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

Fer-ma,in-fe-del.

21

Ipp.

Tes.

[B. C.]

Fer-ma-ti, e pria,ch'io va - da

E pur co-stei è quì.

24

Ipp.

[B. C.]

Lun-ge co-sì, ch'io non ti veg-gia più. Dim-mi, *di-mi* in-fe-del, mi





37

Ipp. *- o. Chi Ip - po - li - ta, chi Ip-po - li - ta, cru -*

Tes. *Chi Ip-po - li - ta?*

[B. C.]

#

39 *adagio*

Ipp. *-de-le? Quel-la, ch'un tem-po a - ma - sti, Che ap-pel-*

[B. C.]

#

42

Ipp. *-la - sti tuo be - ne.\_\_\_\_\_*

Tes. *Ah, sì, sì, mi sov-*

[B. C.]

4-3

44

Ipp. 

Tes. 

[B. C.] 

Il cor che mi to -  
-vie - ne: e che vor - re - sti?

#

46

Ipp. 

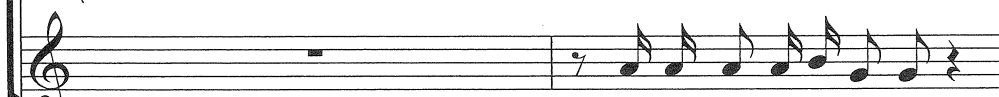
Tes. 

[B. C.] 

-glie - sti, Cru - do, per - fi - do, ri - o.  
Io te lo ren - do, ad - di - o.

48

Ipp. 

Tes. 

[B. C.] 

Fer - ma - ti, in - gra - to, a - scol - ta.  
T'u - di - rò un al - tra vol - ta.

#

50

Ipp. In tan - to mo-ri - rò. E non ci

Tes. Sa-rà tuo peg- gio.

[B. C.] 6 # # #

53

Ipp. pen- si? Co-sì sper-giu-ro os - ser-vi i giu-ra-men- ti?

Tes. Nul- la. Li di-

[B. C.]

56

Ipp. Sei un' A-spe. Sei u-na fu-ria.

Tes. sper-se-rò i ven-ti. No'l ne-go. E

[B. C.]

59

Ipp. 

Un sce-le-ra - to, un tra-di - tor.

Tes. 

ve - ro. Ch'im-por - ta.

[B. C.] 

#


61

Ipp. 

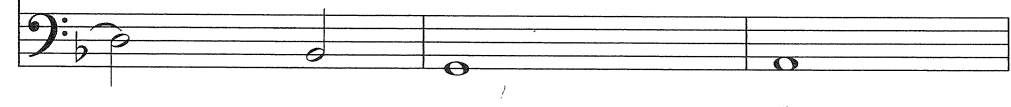
Deh, ca - ro Te-seo mi - o, Quest' a - ni-ma, quest'

[B. C.] 

64

Ipp. 

a - ni-ma è pur tu - a, E pur tuo que-sto co - re. Deh,

[B. C.] 

#

67

Ipp. 

deh, mo-vi-ti à pie - tà del mio do - lo -

[B. C.] 

70

Ipp.

[B. C.]

re.

73

Tes.

[B. C.]

Re - sta, re - sta, ch'in van pre - ten - de a -

74

Tes.

[B. C.]

- i - ta Da un a - ma - tor chi gl'in - si - diò la Vi - ta.

75

Ipp.

[B. C.]

Te-seo, Te seo t'in-gan-ni: O - di, tor-nacru-del, in-ten-di il

77

Ipp.

[B. C.]

ve-ro. Mi - se-ra à chè più vi - vo! e chè più

80 [Aria subito]

Ipp. spe - ro!

Eur. Se vi fug-ge un' a - ma - tor, Mol-ti à  
Per un cru - do à chè no - drit Di mar-

[B. C.]

83

Eur. fè, mol-ti à fè vi gra - di - ran - no:  
tiri, di mar-ti - r'ì cor ri - pie - no,

[B. C.]

87

Eur. Se - re - na te il me - sto cor, Con - so - la - te, con - so - la - te il vo -  
Se po - tre - ste pur gio - ir Da molt' al - tri, da molt' al - tri ac - col -

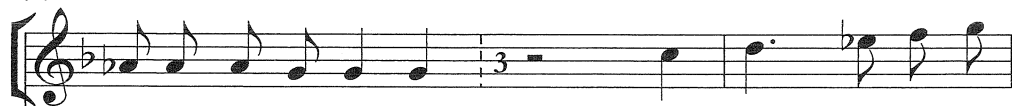
[B. C.]


90

Eur. stro, il vo - stro af - fan - no. A chè tan - to pre -  
ta, ac - col - ta in se - no. U - sa - te cru - del


[B. C.]


94

Eur. 


[B. C.] 

97

Eur. 

[B. C.] 

102

Eur. 

[B. C.] 

*Segue subito [per]*

106 *il Ritornello*

[Vln. I] 

[Vln. II] 

Eur. 

[B. C.] 

111

[Vln. I]

[Vln. II]

[B. C.]

116

[Vln. I]

[Vln. II]

[B. C.]

121

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

Con Ip - po - li - ta, in -



123

Ipp. 

de-gna Si fa-vel-la co-si? Par-ti, par-ti di qui.

[B. C.] 

125

[Vln. I] 

[Vln. II] 

[B. C.] 

b

130

[Vln. I] 

[Vln. II] 

Ipp. 

La - scia - te, la - scia - te che m'uc-

[B. C.] 

134

[Vln. I]

[Vln. II]

Ipp.

- ci - da il mio do - lo- re, Cie- li, *cie - li* deh per pie - tà,

[B. C.]

139

[Vln. I]

[Vln. II]

Ipp.

S'i-nes-so-

[B. C.]

144

Ipp.

- ra - bi-le Già re-so fù A che far - mi stan - car

[B. C.]

148

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

il Fa - to più.

153

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

Hor, che per mè non hà più for-za A-mo - re,

b

156

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

La - scia - te,                      la - scia - te, che m'uc-

160

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

-ci - da il mio do - lo - re.                      La - scia - te, la -

164

[Vln. I]

[Vln. II]

Ipp.

-scia - te, che m'uc - ci - da il mio do - lo - re.

[B. C.]

168

[Vln. I]

[Vln. II]

Ipp.

I - te

[B. C.]

b

173

[Vln. I]

[Vln. II]

Ipp.

lun - gi, i - te lun - gi da mè, va-ni or-na-

[B. C.]

177

[Vln. I]

[Vln. II]

Ipp.

men - ti Disprez - za - ta, disprez - za - ta bel - tà:

[B. C.]

181

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

Sol mi cir-

186

Ipp.

[B. C.]

con-di-no Cru-di mar - tir! Ch'il be-ne è pe - na à chi, à

190

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

chi non può gio - ir.

195

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

Hor, ch'il Ciel non hà più, per mè, splen-do - re,

198

[Vln. I]

[Vln. II]

Ipp.

[B. C.]

La - scia - te, la - scia - te, che m'uc-



202

[Vln. I]

[Vln. II]

Ipp.

- ci - da il mio do - lo - re. La - scia - te, la -

[B. C.]

206

[Vln. I]

[Vln. II]

Ipp.

- scia - te, che m'uc - ci - da il mio do - lo - re.

[B. C.]



# Act III, Scene 10

Menesteo. Antiloco. Creonte.

[Violin 1]

[Violin 2]

Menesteo

Può Vir - tù di pie - tre, e d'Er - be\_\_

Creonte

Antiloco

[Basso Continuo]

5

Menest.

— Pia-ghe ac - cer - be\_\_ ri - sto - rar, M à sa -

[B. C.]


10

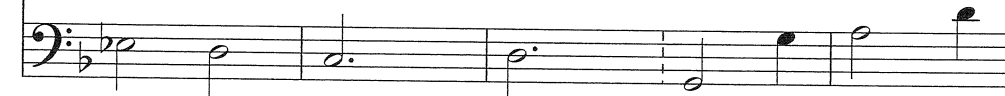
Menest.

nar non si può pia - - ga d'A - mor Quand'il

[B. C.]

15 4

Menest.    
 cor fe - ri - to\_\_\_ lan - gue,\_\_\_ Ed e - sce

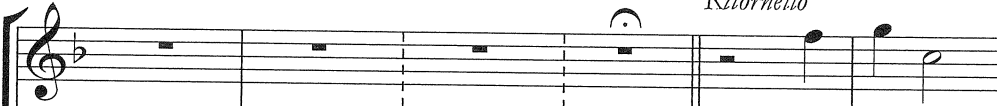
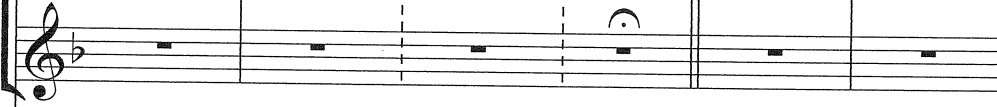
[B. C.] 

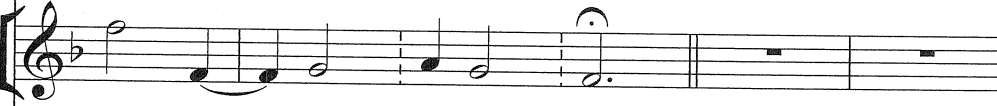
20 4

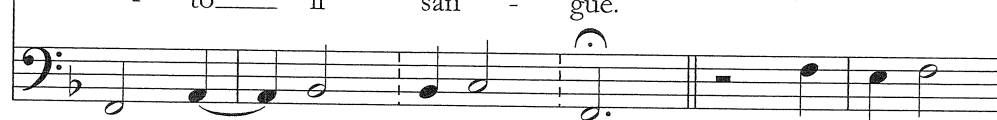
Menest.    
 fuor per gl'oc-chi in pian - - -

[B. C.] 

25 *Ritornello*

[Vln. 1]    
 [Vln. 2] 

Menest.    
 - to\_\_\_ il san - gue.

[B. C.] 

31

[Vln. 1]    
 [Vln. 2] 

[B. C.] 

35

[Vln. 1]

[Vln. 2]

[B. C.]

#

40

[Vln. 1]

[Vln. 2]

[B. C.]

45

[Vln. 1]

[Vln. 2]

Menest.

[B. C.]

Con sue

50

Menest.

stil - le pre - ti - o - se. Men do - glio - se.

[B. C.]

55

Menest.

— ren - der può, Ben lo sò, *ben lo sò*, Dot - ta

[B. C.]

60

Menest.

man le pia - ghe quì, M à co - sì non gio - va al

[B. C.]

65

Menest.

co - re, Che bal - sa - mo non v'è, che

[B. C.]

70

Menest.

sa - - - ni A - mo -

[B. C.]

76

Menest.

- re.

[B. C.]

82

[B. C.]

87

[B. C.]

92

[B. C.]

97

Ant.

Ben il vo-stro ri-va - le Può dir - si for - tu - na - to.

[B. C.]

99

Menest.

Cre.

[B. C.]

A di-spet-to del Fa-to, L'uc-ci-de - rò.

L'uc-ci - de -

101

Menest.

Cre.

[B. C.]

Te-seo del So-le i - ra - i, Con E - le-na go-

rò? chi mai?

103

Menest.

Cre.

[B. C.]

den-do Non vi - vrà lun - ga - men - te.

Hor in - ten - do.

#

106

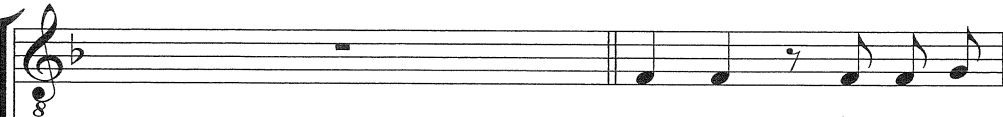
Ant.


[B. C.]

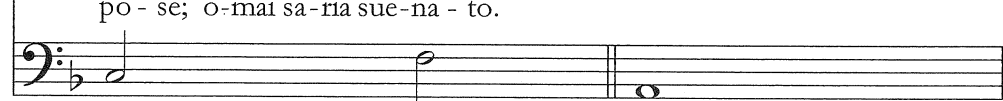
Se non e - ra il Guer-rie - ro, Ch'à noi s'op -



107

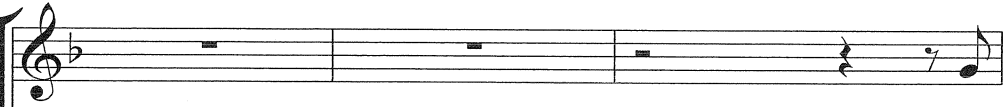
Cre. 

Ant. 

[B. C.] 

Dun - que d'uc - ci - der  
po - se; o-mai sa - ria sue-na - to.

109

Menest. 

Cre. 

Ant. 

[B. C.] 

E  
Te-seo han già ten - ta - to.  
Non ha-vrà sem-pre ch'il dif-fen-da.

112

Menest. 

Cre. 

[B. C.] 

buo - no, Ch'ei non si ris - ve - gliò.  
Dun - que dor -

114

Menest.

Cre.

[B. C.]

Poi-che non m'a-ver - ti - to, Scam po ha-ver non po-  
mi - a.

116

Menest.

Cre.

[B. C.]

trà da miei dis - de - gni.  
Ah, tra-di - to - ri! Ah, in - de - gni? Tut - to,

118

Cre.

[B. C.]

tut - to a-scol-tai: con gl'o-spi-ti da voi Co-sì, co-sì si

120

Cre.

Ant.

[B. C.]

tra - ta? Io gl'as - si -  
O sfor - tu - na - ti no - il

122

Cre. 

cu - ro, e voi tra dir - li ar - di - te? Io gl'os-ser-vo la

[B. C.]


124

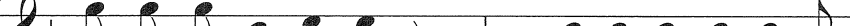
Cre. 

fè, voi la men-ti - te? Tù, Me-ne-ste - o? Tù,


[B. C.] 

126


Cre. 

[B. C.] 


128

Cre. 

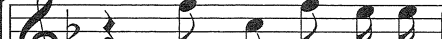
Ra - mo de - ge - ne - ran - te Dal tron - co, on - de sor - ge - sti:

[B. C.] 

130

Cre. 

Quan-do, *quan-do* le fel-lo - nie da mè ap-pren-de - sti?

[B. C.] 

132

Cre.

[B. C.]

#

135

Menest.

Cre.

[B. C.]

# #

138

Cre.

[B. C.]

6 #

141

Menest.

Cre.

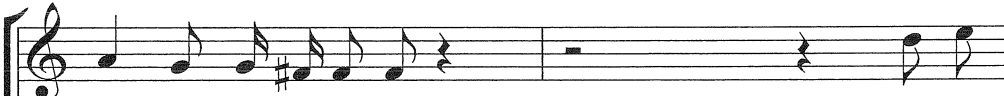
Ant.

[B. C.]


4-3



149

Menest. 

drò, co-me un in-de-gno! Cru-da

Cre. 

8


[B. C.] 

Mi ve - drò co-me un ri-bel - le!

151

Menest. 

sor - te!

Cre. 

8

[B. C.] 

Ac - cer - be stel - le!

# Act III, Scene 11

Elena. Menelao. Teseo.

[Violin I]

[Violin II]

Menelao

Elena

Teseo

[Basso Continuo]

Dun-que ò bel - la nel co - re Dell' i - gnu-do vo-

El.

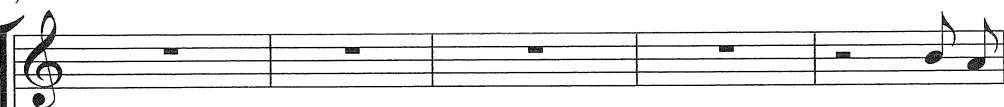
Tes.

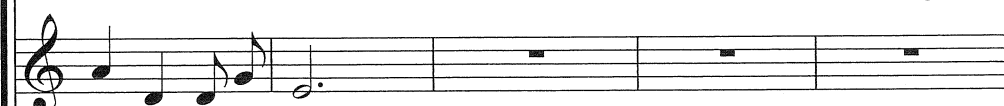
[B. C.]


Ar-do sì: (Me-ne-

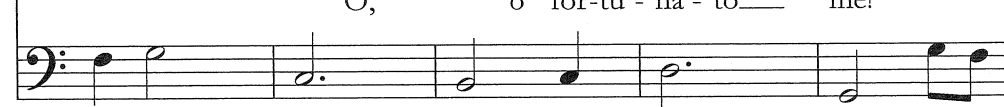
lan - te Vi pe-ne-trò l'ar - do - re?

7


Men. 

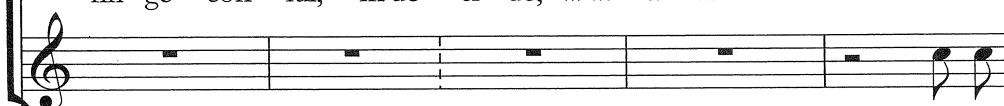
El.  Se ben

Tes.  lao, par - lo di tè.)

[B. C.]  O, ò for-tu - na - to\_\_\_ mè!

12

Men.  fin - ge con lui, m'uc - ci - de, m'uc - ci - de à fè.

Tes.  Mi-se-

[B. C.] 

17

Tes.  rò con tuoi lu - mi, I - do - lo mi - o,\_\_\_ Vi -

[B. C.] 



22

El. 

Tes. 

[B. C.] 

Tu la me - ta sa - rai de' miei de-  
vrò con tuo i re - spi - ri.

27


Men. 

El. 


[B. C.] 

Sò, che fin - ge con  
- si - ri (Par - lo di tè, mia Fa - ce).

31

Men. 

Tes. 

[B. C.] 

lui, mà pur, mà pur mi\_ spia - ce. à 2  
Di-

45

El. ni-rò'l cor mi-o, A - li - ge-ro\_ Di-o, Tù più non

Tes. li - ge-ro Di-o, Tù più non sa - pra-i, Tù più non

[B. C.]

50

El.

Tes.

[B. C.]

53

Men.

[B. C.]

58 *Ritornello*

[Vln. I]

[Vln. II]

Men.

[B. C.]

63

[Vln. I]

[Vln. II]

[B. C.]

68

[Vln. I]

[Vln. II]

[B. C.]

73

[Vln. I]

[Vln. II]

El.

Tes.

[B. C.]

Sa - nar le fe - ri - te

Sa -

78

El. nar\_\_\_\_\_ le\_\_ fe - ri - te Si ca-re,e gra -

Tes. 8 Si ca-re,e gra - di - te Ch'io por-to nel

[B. C.]

82

El. di - te Ch'io por-to nel co-re, O nu - me d'a - mo-re Tù

Tes. 8 co-re, O Nu - me d'a - mo-re Tù più non po - tra - i, Tù

[B. C.]

87

El. più\_\_\_\_\_ non po - tra - i.\_\_\_\_\_ Par-lo di tè mio

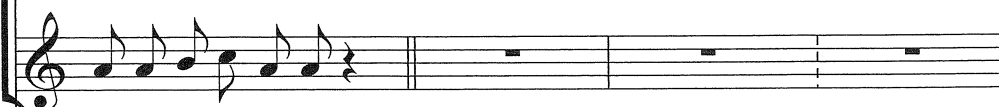
Tes. 8 più\_\_\_\_\_ non po - tra - i.

[B. C.]

90

Men. 

Se ben fin - ge con lui m'em -

El. 

cor, t'ù ben lo sa - i.

[B. C.] 

94

Men. 

pie, m'em - pie di gua - i.

[B. C.] 

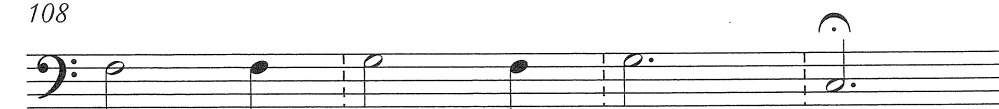
99

[B. C.] 

105

[B. C.] 

108

[B. C.] 

# Act III, Scene 12

Peritoo. Teseo. Elena. Menelao.

Menelao

Elena

Peritoo

Teseo

[Basso Continuo]

A l'ar-mi Te-seo, à l'ar - mi. A l'im-pro-

Per.

[B.C.]

-vi - so Ca-sto-re, e Pol - lu-ce In Te-gea son en - tra - ti, E cer-ca-no di

El.

Per.

[B.C.]

Sa - ran - no per ri -

noi con mol-ti ar-ma - ti.

8

El. -tor mi A chi o-sò de-pre-dar-mi.

Tes. A l'ar-mi, dun-que à l'ar-mi..

[B.C.]

11

Per. Fre-ne-re-mo i lor sde-gni. Se voi, se voi ci a

Tes. Pla-ca-rem le lor i - re. Se voi, se voi ci a

[B.C.]

13

Per. -ma - te non ter-miam, non ter-mia-mo mo-ri - re..

Tes. -ma - te non ter-miam, non ter-miam, non ter-mia-mo mo-ri - re..

[B.C.]



15

Per.

Tes.

[B.C.]

8

Noi ser-be-rem la Vi - ta, Ser - ba - te, *ser - ba - te*

17

Men.

El.

Tes.

[B.C.]

8

Du-re - ran-no in-fi-ni - ti i

Du-re - ran-no in-fi-ni - ti i

voi nel vo-stro cor gl'ar-do - ri.\_\_\_\_



25

Per. 

A l'ar - mi dun-que, à l'ar - mi. —

Tes. 

l'ar - mi dun-que, à l'ar - mi. — A l'ar - mi dun-que, à l'ar - mi. —

[B.C.] 

# Act III, Scene 13

Elena. Menelao.

Menelao

Elena

[Basso Continuo]

I - te, e vi nie-ghi'l Ciel di far ri - tor - no A in

Men.

El.

[B. C.]

Traf-fit-to, oh Dio mi fù Da quest'ac-ce - so il  
- fa-sti-dir-ci più.

7-6

Men.

El.

[B. C.]

pet - to. Il so-spet - to, Che, me sco-per - to, Ca-  
Chè v'af - flig - ge?

9

Men.

[B. C.]

#

11

Men.

El.

[B. C.]

Non te - mer, nò, *non* te -

4-3

14

El.

[B. C.]

17

Men.

El.

[B. C.]



30

El.    
 mer, nò, *non* te - mer, nò, mio — Be - ne.

[B. C.] 

# Act III, Scene 14

Iro. Elena. Menelao.

Menelao

Elena

Iro

[Basso Continuo]

Il Paz-zo è

Buo-ne nuo-ve, *buo-ne* nuo-ve.

El.

Ir.

[B. C.]

quì.

Ec-co, *ec-co* i Zef-fi-ri; pre-sto, pre-sto Al par-

Ir.

[B. C.]

tir, al par - tir, al par - tir, al par - ti-re, E se non vi tro-


Ir.

[B. C.]

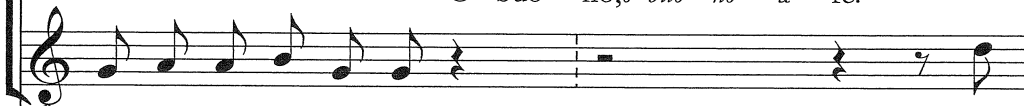
va-te ha-ver Ca-val-li, Con due so-le, so-le pa-ro-le Io vi fa-rò pre-



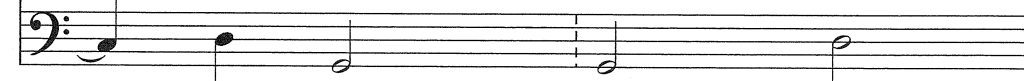
12

El. 

O buo - no, *buo - no* à fè.

Ir. 

star i suoi dal So - le. Vo -

[B. C.] 


14

Ir. 

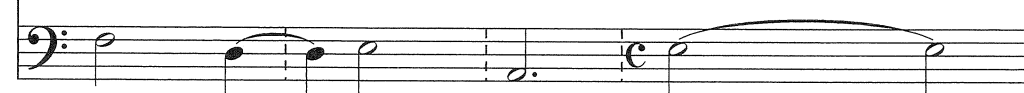
le te an-dar per Ma-re? Vo-lon - tie - ri vi ser-vo en -

[B. C.] 

18

Ir. 

tra - te, en-tra - te in Na - ve. — Che se ben non hò ve - la,

[B. C.] 

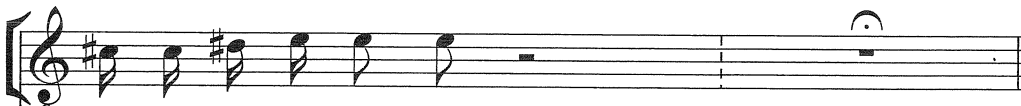
22


Ir. 

Sen - za tar - dan-za al - cu - na mi fa - rò dar la

[B. C.] 

23

Ir.  sua dal - la for - tu - na.

[B. C.] 

Detailed description: The image shows a musical score for two staves. The first staff is in treble clef with a key signature of one sharp (F#). It begins with a measure rest marked with an '8' below it. The melody consists of eighth notes: F#4, G#4, A4, B4, C5, D5, followed by a quarter rest. The second measure contains a whole note G#4 with a fermata. The second staff is in bass clef. The first measure contains a whole note F#3. The second measure contains a whole note G#3 with a fermata. The lyrics 'sua dal - la for - tu - na.' are positioned between the two staves, aligned with the first measure of the first staff.

# Act III, Scene 15

Castore. Polluce. Elena. Menelao. Iro.

Menelao

Elena

Castore

Polluce

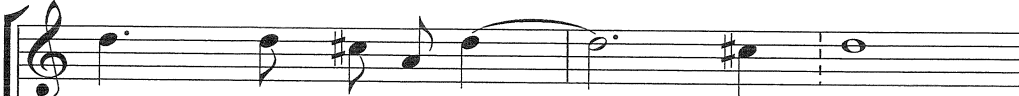
Iro


[Basso Continuo]


So - rel - la a - ma - ta? il Cie - lo

So - rel - la a - ma - ta? il Cie - lo

5

Cast. 

Pol. 

[B. C.] 

5 #

8

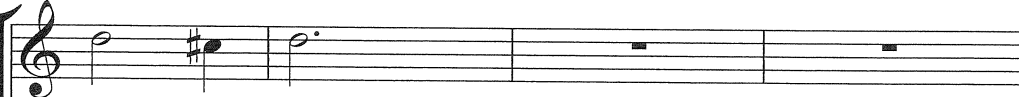
Men. 


El. 


[B. C.] 

#

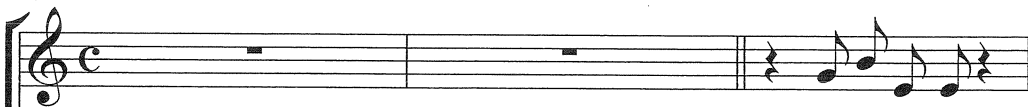
13


El. 

Ir. 

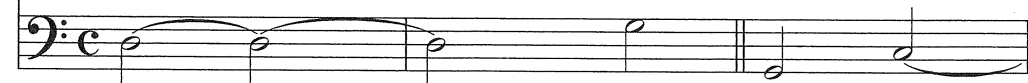
[B. C.] 

17

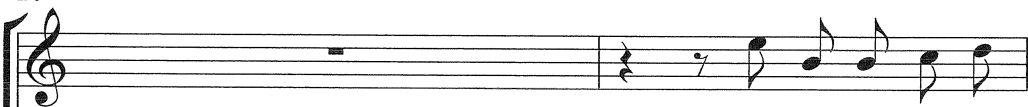
El. 


Ir. 

li. E non ri-co-no - sce-ste il vo-stro I - ro? Che ri-mi- ro!

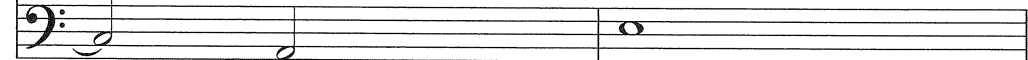
[B. C.] 

20

Men. 

El. 

e sa - pe-sti In-gan-nar - ci co - sì? Sù, sù, fug-giam di

[B. C.] 

22

Men. 

quì.

El. 

Cast. 

Di - te: chi è que-sta Gio-vi-net-ta leg - gia- dra? Fù ra-pi-ta con

[B. C.] 

25

Men. *Ver-rò, ver - rò con vo - i; Tut-to de l'es-ser mio sa-pre-te po -*

El. *mè.*

[B. C.]

28

Men. *- i. Fug- giam, fug -*

El. *Pria che tra-mont' il dì fug- giam, fug- giam, fug - giam, fug -*

[B. C.]

30

Men. *giam, fug - giam, fug - giam, sì, sì.*

El. *giam, fug - giam, fug - giam, sì, — sì.*

Cast. *Fug - giam, fug - giam, sì, sì.*

Pol. *Fug - giam, fug - giam, sì, — sì.*

Ir. *Fug - giam, fug - giam, sì, sì.*

[B. C.]

## Act III, Scena 16

Teseo. Peritoo. Castore. Polluce. Elena. Menelao. Iro.

Castore

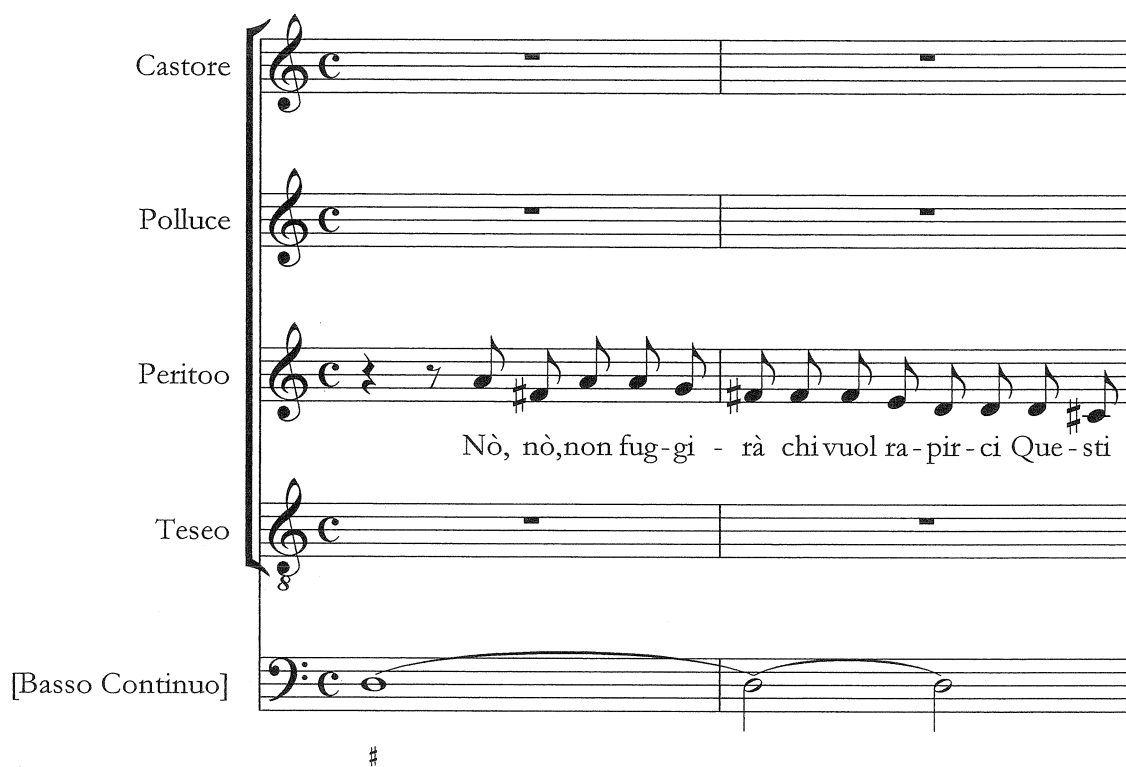
Polluce

Peritoo

Teseo

[Basso Continuo]

Nò, nò, non fug-gi - rà chi vuol ra-pir-ci Que-sti



Pol.

Per.

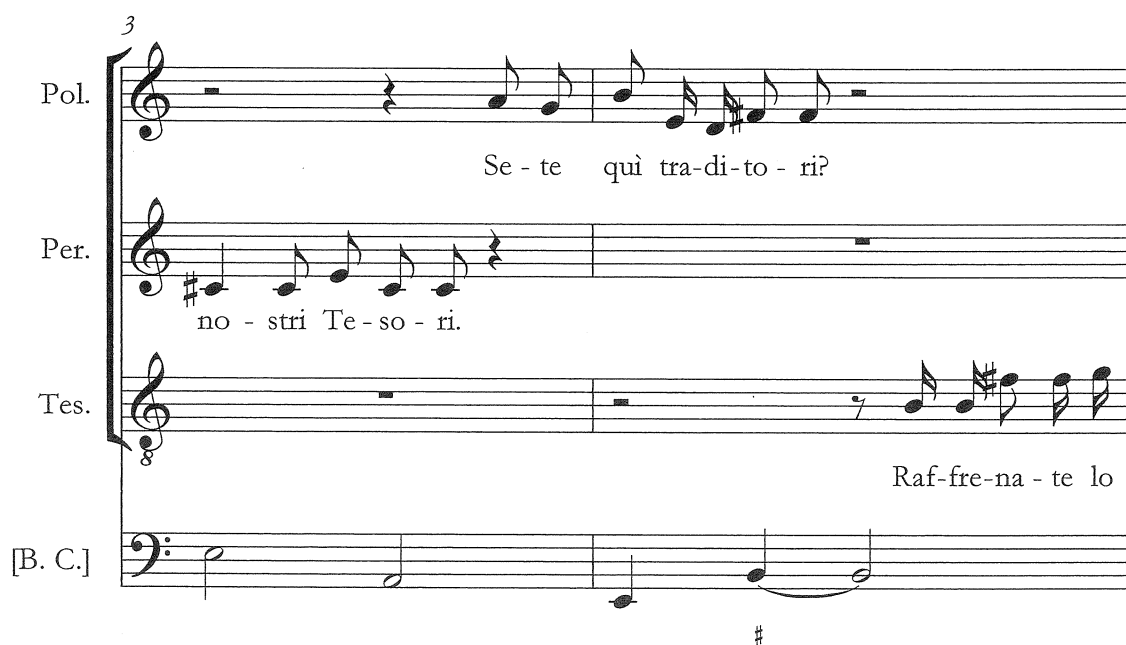
Tes.

[B. C.]

Se - te quì tra-di-to - ri?

no - stri Te - so - ri.

Raf-fre-na - te lo





5

Cast.

## Act III, Scene 17

Ippolita, e li sudetti.

Ippolita

Trat - te - ne - te gl'ac - cia - ri, ec - cel - si E -

Polluce

Teseo

[Basso Continuo]

b

2

Ipp.

ro - i. Io più di tut - ti voi A - bo - ri - sco quest' em - pio;

[B. C.]

#

4

Ipp.

à mè, à mè s'a - spet - ta Di più bar - ba - ra of - fe - sa Più do - vu - ta ven -

[B. C.]

6

Ipp. 

det - ta.

Pol. 

Chi è co - stui sì gen - ti - le, e sì sde -

Tes. 

8

O in - con - tro sfor - tu - na - to!

[B. C.] 

b

8

Ipp. 

Vol - gi - te à mè, fel - lo - ne, De' tuoi mis - fat - ti ren - di, ren - di à

Pol. 

gna - to?

[B. C.] 

11

Ipp. 

me ra - gio - ne.

[B. C.] 

# Act III, Scene 18

Scena Ultima.

Creonte. Menesteo. Antiloco. Tutti li alteri sudetti.

[Violin I]

[Violin II]

Menelao

Elena

Menesteo

Castore

Polluce

Ippolita

Peritoo

Teseo

Iro


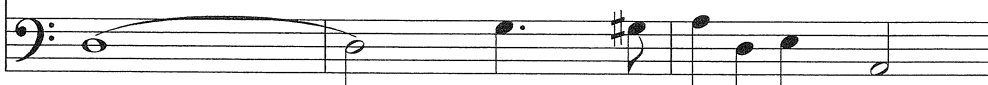
Creonte


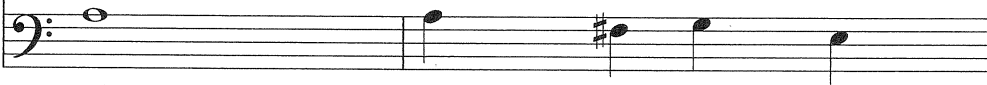
Antiloco

[Basso Continuo]


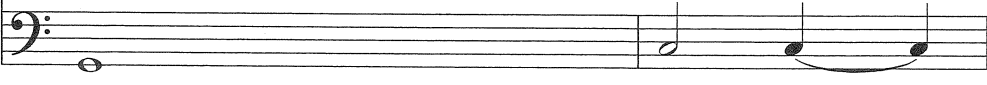
Hog - gi mentr' io dor - mi - a Ten - ta - sti di sue-

#

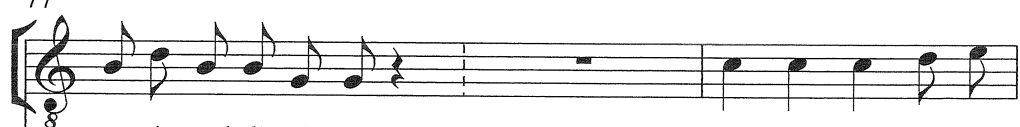
3  
 Tes.   
 nar - mi; e vi - vo (il sa - i). Per pie - tà ti la - scia - i.  
 [B. C.] 

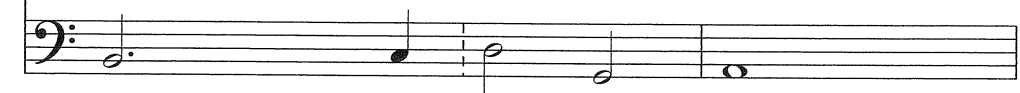
6  
 Tes.   
 Và, và port'al-tro-ve que-sti tuoi fu-ro-ri, Te seo non sà, non sà-pu-  
 [B. C.] 

8  
 Tes.   
 gnar con Tra - di - to - ri.  
 [B. C.] 

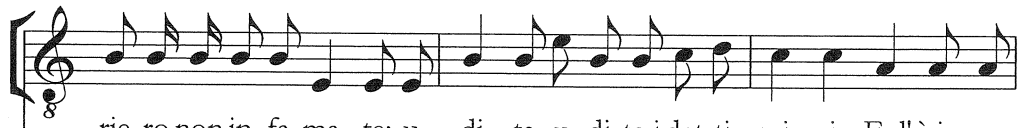
9  
 Cre.   
 Hab-bia, *hab-bid'* ve-ro il suo lo-co: e ce-da pu-re L'es-ser di Ge-ni-  
 [B. C.] 

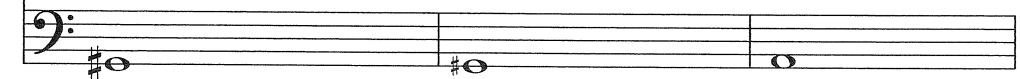
11

Cre.  tor, à quel di giu-sto, Te - seo, que - sto guer-

[B. C.] 

14

Cre.  -rie-ro non in-fa-ma - te; u - di - te, u-di-te i det-ti mie - i: Egl'è in-no-

[B. C.] 

17

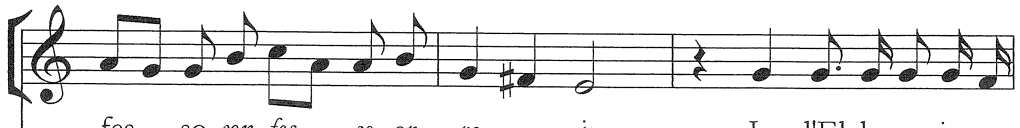
Menest.  Con -

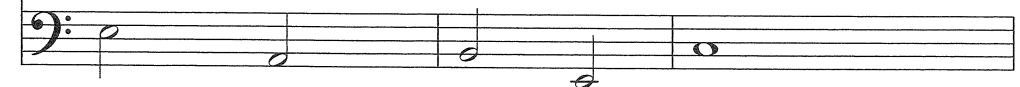
Tes.  Co - me?

Cre.  cen - te, e so-no que - sti i re - i.

[B. C.] 

20

Menest.  - fes - so, *con-fes* - so, er - ra - i; Io d'El-le-na in-va-

[B. C.] 

23

Menest.

-ghi - to D'uc-ci - der-vi ten - ta - i; ei vi dif - fe - se An - zi fe-

[B. C.]

26

Menest.

- ri - to il bran-do suo mi re - se.\_\_\_\_

Tes.

Che sen - to!

[B. C.]

28

Cre.

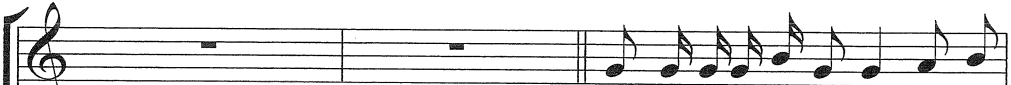
In po-ter vo-stro I col-pe-vo-li so-no.

Ant.

Si-gnor, col-pa d'A~

[B. C.]

31

Ip. 

Ant.   
8 mor mer - ta per - do - no.

[B. C.] 

5

34

Ip. 

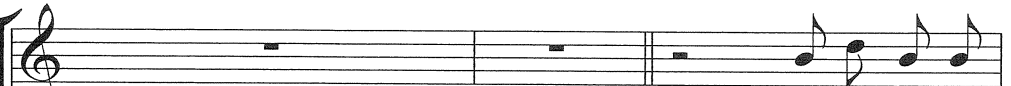
-tar - mi, Em-pio, im-pu-gna quell' ar - mi. *A parte*

Tes.   
8 Ce - di, ce - di mio


[B. C.] 

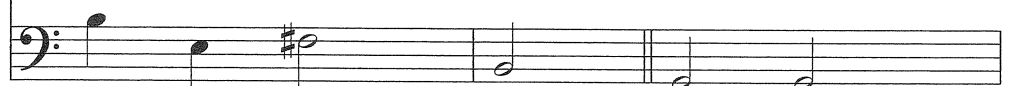
# b b

36

Ip. 

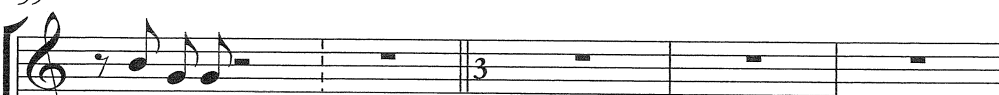
Sù, che tar - di?

Tes.   
8 co - re à tan - ti af - fet - ti or - ma - i.

[B. C.] 



39

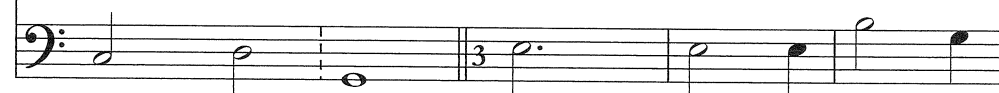
Ip. 

che fa-i?

Tes. 

8

Ec - co-mi, *ec - co-mi* vin-to, Ip-

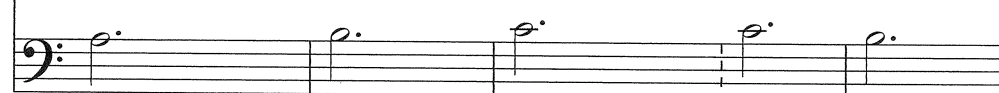
[B. C.] 

44


Tes. 

8

-po - li-ta a-do-ra - - - ta,

[B. C.] 

49

Tes. 

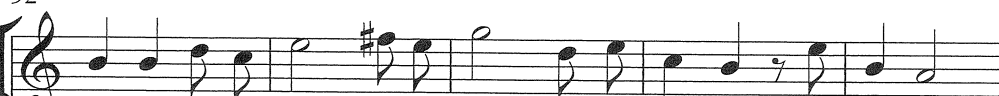
8

Di non co - no - scer quei splen - den - ti

[B. C.] 

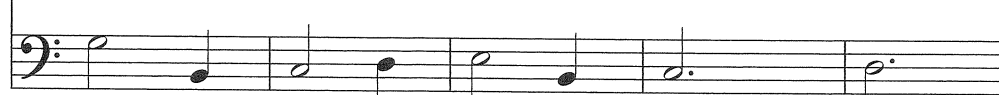
#

52


Tes. 

8

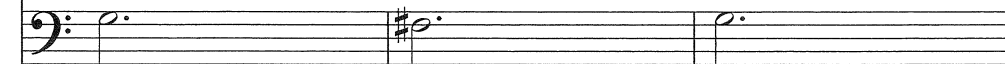
ra - i Si-mu-lar, *si-mu-lar* più non deg-gio, non deg -

[B. C.] 

57

Tes. 

8 gio; un' al-ma in - gra - ta Pu - ni - te pur, pu - ni - te

[B. C.] 

60

Tes. 

8 pur, I - do-lo mio, co - me v'ag - gra - da. Vi-bra-te

[B. C.] 

64

Menest.

Cas.

Pol.

Per.

Tes.

Ir.

Cre.

[B. C.]

*à 3*

Chè ri-

Chè ri-

pur, *vi-bra-te* pur con-tro di mè la spa-da.

Chè ri-

4-3

67

Menel.  O, — stra-no

El.  O, — stra-no

Menest.  Chè veg - gio! Chè veg-gio!

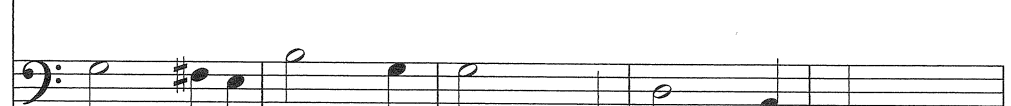
Cas.  -mi - ro! *Che ri - mi - ro!*

Pol.  -mi - ro! *Che ri - mi - ro!*

Per.  Chè veg - gio! Chè veg-gio!

Ir.  Chè veg - gio! Chè veg-gio!

Cre.  -mi - ro! *Che ri - mi - ro!*

[B. C.] 

6 # # 6# b

72

Menel. 

cuen - to!

El. 

cuen - to!\_\_\_\_\_


Tes. 

8

Son di vi - ver in-de-gno;

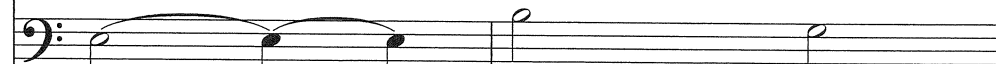
[B. C.] 

75

Tes. 

8

Tol - ga - mi, tol - ga - mi giu - sto sde-gno La Vi-ta che mi diè pie - tà cor-

[B. C.] 

5

77

Ip. 

Hor con-fes - si l'of - fe - se?

Tes. 

8

- te - se. E me ne

[B. C.] 

4-3

#

80

Ip. Co-no-sci la mia fe - de? T'av-ve-di

Tes. pen - to. Ella è un te - so - ro.

[B. C.]

83

Ip. pur che mi tra-di- sti? Hor mi ba - sta co - sì: Vi - vi per

Tes. Sì.

[B. C.]

86

Ip. pe - na, tra-di - tor: ad-di - o.

Tes. Ov'an - da - te i-dol mi - o?

[B. C.]

89

Ip. 

Lun-ge co-sì, ch'io non ti veg-gia più.

Tes. 

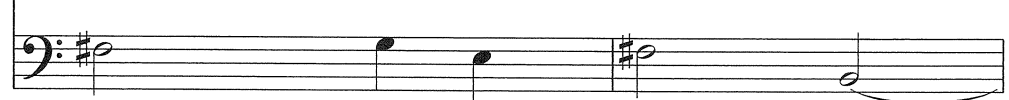
U - di - te, u - di - te al-men quest'

[B. C.] 

92

Tes. 

al - ma, D'a - do - rar - vi ri - sol - ta.\_\_\_\_

[B. C.] 

94

Ip. 

T'u-di-rò un al-tra vol - ta.

Tes. 

La mia fiam - ma ri -

[B. C.] 

b

96

Ip. Ch'im-por- ta.

Tes. 8 sor - ta Mi strug-ge - rà. Deh, mio

[B. C.] 6 #

99

Tes. 8 Ben, deh pie - tà d'un cor pen - ti - to!

[B. C.] #

104

Tes. 8 O, pie - to - sa mi sia - te, O la mor-te mi

[B. C.]


109

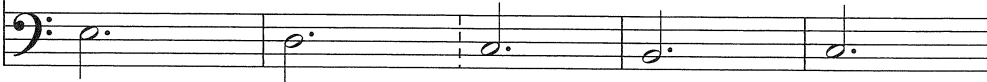
Tes. 8 da - te. Voi so - la a -

[B. C.]



114

Tes.    
 -do-ro, so-la, so-la a-do-ro, E-le-na più non

[B. C.] 

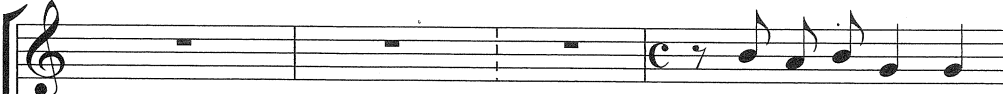
119


Ip.    
 Di-ci da ver?


Tes.    
 cu-ro, non cu-ro. A'som-mi Dei lo

[B. C.]    
 #

124

Ip.    
 Sa-rai tu mi-o?

Tes.    
 giu-ro, lo giu-ro. \_\_\_\_\_

[B. C.] 

128

Ip. 

Ces - si, ces - si o - gni

Tes. 

8 Ec - co la de - stra in pe - gno.

[B. C.] 

130

Ip. 


sde - gno, o - gni ri - go - re, Ca - ro ben,

Tes. 


8 Ces - si, ces - si o - gni sde - gno, o - gni ri - go - re, dol - ce a -

[B. C.] 

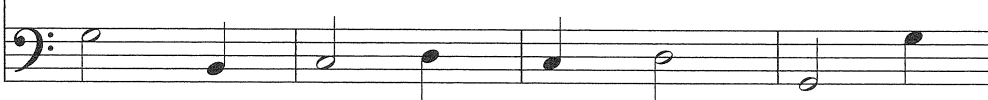
133

Ip. 

ca - ro ben, dol - ce a - mo - re, — ca - ro

Tes. 

8 mo - re, ca - ro ben, dol - ce a - mo - re,

[B. C.] 

#

137

Ip. *ben, ca-ro ben, dol-ce a-mo - re.*

Tes. *dol-ce a-mo - re, ca-ro - ben, dol-ce a mo -*

[B. C.]

144 *segue à 2*

Menel. 

El. 

Cas. 

Pol. 

Per. 

Cre. 

[B. C.] 

Go-do a' vo-stri di - let - ti,

Go-do a' vo-stri di - let - ti,

Et

Et

Et

8 -nei ri-da il de-sti-no.

148

Menel.

El.

Cas.

Pol.

Per.

[B. C.]

#

153

Cas.

Pol.

Per.

Tes.

[B. C.]

b



169 à 2

Menest.  E - roe cor-

Tes.  lie-to à me si re - se Ri - met-to à voil'in-giu - rie.

Ant.  E - roe cor-

[B. C.] 

172

Menest.  - te - se, Con lun-go os - se - quio e-men-de - rem gl'er - ro - ri.\_

Ant.  - te - se, Con lun-go os - se - quio e-men - de-rem gl'er - ro -

[B. C.] 

175

Menel.

Menest.

Per.

Ant.

[B. C.]

Ad'

Voi do-na - te-mi ò bel-la, i vo-stri a - mo - ri.

- ri.

179

Menel.

El.

Per.

[B. C.]

E - le - na chie-de - te.

Che

Hor voi che ri-spon - de - te?



182

El. 

del Cre - ten - se Rè quest' è il Ne - po - te,

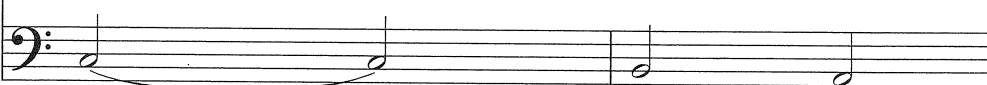
[B. C.] 

6#

184

El. 

Sol per mi'a-mor na - sco-sto in que - ste spo - glie, Ch'io l'a - mo,

[B. C.] 

6#

186

El. 

e che de-sio d'es - ser - li mo - glie.

Cas. 

Stra-ni, *stra - ni* suc-

Pol. 

Stra-ni, *stra - ni* suc-

[B. C.] 

6 # 4-3

189

Cas. ces - sil

Pol. ces - sil

Per. O ren - der mi po -

Tes. 8 Non pen - sa - ti e - ven - ti!

Cre. 8 Non pen - sa - ti e - ven - ti!

[B. C.]

#

193

Per. -tes-si à tut-ti a-sco-so.

Ir. 8 Mi ral-le-gro, *mi ral - le - gro* Si-gnor,

[B. C.]

196

Menel.

Ir.

[B. C.]

Com-pa - ti - te l'ar-

che se - te spo - so.

6

200

Menel.

[B. C.]

- di - re, in - vi - ti E - ro - i. Non è, non è de - lit - to a -

203

Menel.

[B. C.]

mor: io l'a - do - rai, M à la mo - de - sti - a non tra - scor - si

206

Menel.

Cas.

[B. C.]

ma - i.

Strin - ge - te

210

Cas.

Pol.

[B. C.]

214

Cas.

Pol.

[B. C.]

7-6

219

Cas.

Pol.

[B. C.]

224

Menel.

Cas.

Pol.

Per.

[B. C.]

Ben fù cie-co l'a-

- to.

A - mor, tu m'hai scher - ni - to.

227

Menel.

Ir.

[B. C.]

mor, che v'hà fe - ri - to.

A fè, che vi tro -

4-3

229

El.  Mè fe - li - ce.

Ip.  Mè fe - li - ce.

Ir.  va ste un buon par-ti- to. —

[B. C.] 

233

Menel.  Mè be - a - to. —

El.  Al mi' ar - do - re,

Ip.  Al mi' ar-

Tes.  Mè be - a - to.

[B. C.] 

237

Menel. 

El. 

Ip. 

Tes. 

[B. C.] 

241

Menel. 

El. 

Ip. 

Tes. 

[B. C.] 

246

[Vln. I]

[Vln. II]

Menel.

tu - na ò'l Fa - to.\_\_\_\_\_

El.

Mè fe - li -

Ip.

Mè fe - li -

Tes.

8 tu - na ò'l Fa - to.

[B. C.]

Detailed description: This is a musical score for measures 246 through 250. The score is written for seven parts: Violin I, Violin II, Menel., El., Ip., Tes., and B. C. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The lyrics are: 'tu - na ò'l Fa - to.' for Menel. and Tes., and 'Mè fe - li -' for El. and Ip. The B. C. part has no lyrics. The score includes a rehearsal mark '246' at the beginning of the first measure. The notation includes various note values, rests, and a fermata over the final note of the Menel. and Tes. parts.



251

[Vln. I]

[Vln. II]

Menel.

El.

Ip.

Tes.

[B. C.]

Mè be - a - to.

- ce.

- ce.

Mè be - a - to.

*Il Fine.*

APPENDIX A

Nicolò Minato

ELENA

Drama per musica nel Teatro à S. Cassano, per l'anno 1659

Appresso Andrea Giuliani

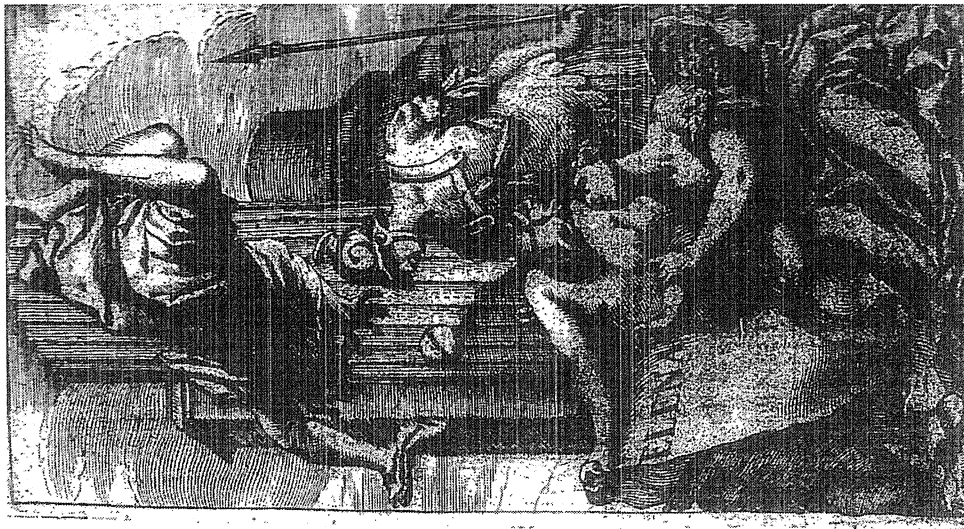
Venice

1659

In Facsimile

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*Venetian Opera Libretti: A Microfilm of Raccolta de' drammi: A Collection of 1,286 Opera Libretti held by the University of California, Los Angeles.* Woodbridge: Primary Source Media, 1993.



ELENA.

D R A M A

PER MUSICA

Nel Teatro à S. Cassiano.

Per l' Anno 1659.

*All' Illustriss. & Eccellentiss. Sig.*

ANGELO MOROSINI

Procurator di S. Marco.



IN VENETIA, MDCCLIX.

Appresso Andrea Giuliani.

*Con Licenza de' Sup. e Priv.*

Si vende da Giacomo Barti in Frenz.



ILLVSTRISSIMO,  
ET  
ECCELLENTISSIMO  
SIGNOR MIO SIGNOR,  
E Padron Colendissimo.

CONTO



Confesso, che l'humilità del mio  
ossequio conosce l'infinità del-  
le Glorie di V. E. con quella  
notitia che si tiene del Sole.  
Se ne ammira lo splendore, se  
ne contempla il moto, se ne adora la bene-  
ficenza, ma volendone specular l'essenza  
si conclude, che sia una imperferibile per-  
fettione, vn non melta prodigio. Così conce-  
dami V. E. che io riuersca l'immanità de  
suo raggi, la sublimità delle sue azioni, e  
l'abundanza delle sue Gratie, ma che, non  
potendo comprendere la diuinità, ch' in essa  
risplende, la chiami vn miracolo al Mon-  
do.

con questa sua mente, e humiltà  
 al cimento di suo nome, le presentò  
 al suo agio questi tratti della sua  
 diabolica penna. Il sole riceu i raggi, e  
 porli dall'humiltà della Terra: l'E. V. ri-  
 tenendo il costume di quel prodigioso Pra-  
 metta, non ricusi queste debolezze dal-  
 la mia rinrenza, e sublimandole alle  
 Regioni della sua benignità, le tramuti in  
 raggi di Gloria conil permettere, che ser-  
 uano à farui conoscere all'unuerso per il  
 più ossequioso, che sappia con il cuore ve-  
 nerarla: Concedendomi, con il compari-  
 mento dell'ardire, la Felicità di viuere si-  
 no à g'extremi respiri con la Fortuna d'es-  
 sere  
 Di V. E.

Di Venetia li 26.  
 Decemb. 1659.

Hum. Djuor. & Obligar. Setu.  
 Nicolò Minato.  
 I. E. T.



# LETTORE.



L. Soggetto di questo ram-  
 vici dal Felicissimo inge-  
 gno del già Sign. Giovan-  
 ni Faulini di famosa me-  
 moria: e della cui Virtù  
 stupir ono i Secoli non solo di questa  
 Città, ma quelli ancora de' più remoti  
 Paesi. Molte benche sublimi son stare ri-  
 chieste, doppo la sua Morte, a vestirlo  
 colquanto della Poesia, e con variera-  
 gioni cialcuno ha ricolato. Io non hò  
 saputo rifiutar quest'honore, e benchè  
 mi frenasse la resolutione la mia debo-  
 lezza, l'ha però stimolata il sapere, che se  
 son stato comparito nel Xerse, nell'Arte-  
 misia, e nell'Aurico, ch'erano miei so-  
 ggetti, ripieni delle mie debolezze, me-  
 gliò farò tolerato in questo, doue hò il  
 4 5 son-

Fondamento del soggetto di Virtùoforo

Comunque, e in quanto a chi delle mie  
imperfezioni prenda ardimento di farne  
risentire alla d. lui Virtù qualche speco  
Mi dichiaro per ciò che, ciò che v'è di male  
è mio, e tutto ciò che vi risplende di  
buono è suo. Tu Lettor Cortese ammi-  
ra il Soggetto, compianisc le Parole: e viui  
felice.



# ARGOMENTO



topo, hauendo essi giurato di non maritarsi, se non con Figlie di Gioue: e perciò Teseo Rapì Elena, di cui era Fama, che fosse stata generata da Gioue sotto spoglie di Cigno. Per condursi à questo Rapimento, Teseo abbandonò Ippolita sorella d'Aniopo Regina delle Amazzoni, che gl'era stata donata da Ercole, all'hora quando con lui combatte contro le Amazzoni, e le vinse, e fece Ippolita prigioniera.

In questo stato di cose si principia l'Opera: nella quale si rappresentano gl'Amori di Menelao, che per introdursi à tener Elena si finge vn'Amazzone famosa nella Lotta: si rap-

pre-

presenta il Rapimento fatto da Teseo di Elena, e si figura, che Peritoo, veduto Menelao in habito di Femina lottar con Elena, credendo, che fosse Donna, se ne inamori, e la rapisca, scordandosi, che haueua destinato di non maritarsi, se non con Figlie di Gioue.

Si rappresentano insieme gli amori di Ippolita, che, vā cercando Teseo, e lo troua, che ha rapita Elena, onde resta agitata dallo sdegno, e combattuta dall'Amore.

Finalmente Castore, e Poluce Fratelli d'Elena arriuano per liberarla dalle mani di Teseo. Ippolita si scopre: Teseo resta vinto dalli affetti di

essa:



essa: e se gli fa spolo: Me-  
nelao: copertosi nella spola di  
Elena: così fra questi succed-  
ti si conclude l'Opera intrec-  
ciata con vari accidenti.



IN-

# INTERVENIENTI.

Nel (La Discordia Mastherata da Pace.  
Pro. V. quere. La Pace. La Richezza.  
Giuone. La P. erit. Amore.  
logo. Pallade. L' Abbadanza. Duc. Eurik.

**I**ndaro Rè di Sparta.  
Elena sua Figlia.  
Menelao Principe in habit di femina A-  
manie d' Elena.

Teseo.  
Peritoo.  
Ippolita Principessa in habit di Phomoe.  
Eurite Amazone sua Damigella in habit  
d'buomo.

Erginda Dama di Elena.  
Diomede Fidato di Menelao in habit di  
Mercante Armeno.

Euripilo Confidente di Tindaro.  
Iro Buffone di Corte.  
Creonte Rè di Tegea.  
Menefseo suo Figliolo.

Antiloco Confidente di Menefseo.  
Castore & Fratelli d' Elena.  
Polluce.

Nettuno.  
Cho. di Deità Cerulee.  
Cho. di Argonauti.  
Cho. di Cacciatori.  
Cho. di Schiavi.

SCE-

# SCENE

LA Reggia della Pace nel Prolo-

Lago. Lito del Mare di Laconia in Spar-

ta. Reggia di Tindaro.

Anfiteatro fuori della Città.

Bosco. Cortile delle Stanze del Pallagio

Reale di Tegea.

Cortile. Lito del Mare di Tegea.

Boschetto Reale dell'iofo.

Reggia di Creonte.

L'Opera si figura, Parte in Laconia Me-

tropoli di Sparta, Parte in Tegea, Re-

gni diuifi solamente dal Fiume Euro-

ta.

PRO-

PRO-

PRO-

PRO-

PRO-

PRO-

# PROLOGO

LA REGGIA DELLA PACE.

La Discordia Maffiderata da Pace.

Venere. Giunone. Pallada.

La Pace. La Verità.

L'Abbondanza. La Ricchezza. Amore.

Due Furi.

Or, che gli Elicia, fono la mia mortali

Stende andate la Pace e i fuor miei

Andate andate: qui traggli Dei.

Saprò vibrar miei retemosi, frati.

Io mi fingo la Pace e la sua Reggia.

Ad occupar mi porto: e se dal Mondo

Ella mi scaccia, ando io gli corrispondo.

E scacciata dal Ciel, fia che io la reggia.

Ecco tre Dee appunto

Le più sublimi de' bellati Regni.

Arrivano opporune a miei disegni.

Ven. De la più bella Gioia

Che da l'idee Celesti, scissa mai

Il Nepote d' Arceo sostenta i rai

Nepote, che per essi

Di felice I meno l'attenda la face.

E che prospera ogn' di li fia la Pace.

Dis. Si, si, che chiedere.

name l'istmo hanno.

Gil

Giu. Benché di Elena in onta  
 De la sventura, al mio Conforte  
 Sia Genitor, pria non può gelosa  
 Esercitarvi, or:  
 Son lieti colpe, l'amorosi errori. (Gni.  
 Ve. Io diedi lor bellezze. Gi. Io Scestris Re.  
 Pal. Io di virtù gli ornai,  
 a 3 Nè di gradirli esserò giamai,  
 Ven. Con catene di Diamante,  
 Che dal Fato impetverò  
 Si renace, e sì costante  
 Il lor core io renderò,  
 Che la fiamma s'ond'anderà,  
 Ammorzer non si potrà.  
 Giu. Sempre il Ciel di liete stelle  
 Splenderà per lor seren,  
 E di nubi e di procelle  
 Ogni torbido seren  
 S'ì lontan da lor sarda,  
 Che giamai si turberà,  
 Pal. Sì famoso a gli anni, à i lustri  
 Il lor nome infegnerò,  
 Che memorie tanto illustri  
 D'altri Eroi non leggerò,  
 Con il tempo schizzerà  
 De l'oblio si riderà.  
 Dif. Anch'io secoderò le vostre brame  
 Eterne. Dine: Intanto  
 Questo fulgido globo  
 T'olto del Gange à te più ricche arene  
 Sia tra voi destinato à chi conviene.  
 Ven.

Ven. O pretioso! Giu. O Vago!  
 Pal. Splenda come una stella.  
 Ven. Mè che note son queste?  
 a 3 F'onissi questo Torno à la più bella.  
 V. Dunque à me tocca. P. Q. v'inganate à se:  
 Tocca à me. Giu. Tocca à me.  
 Dif. O bene, o bene d' se.  
 a 3 Voi Voi. Ven. Con Citera  
 Pal. Con la Sposa di Gione.  
 a 3 Di belia contendete?  
 Giu. Sì temerarie sete?  
 Per voi questo non è  
 Date datelo à mè.  
 Dif. O bene, o bene d' se.  
 Giu. Tu meto gareggiar, Vencre, aspetta,  
 Ch' Elena tua diletta  
 Io felicità più.  
 Pal. Nè ti prometer men di mia Virtù.  
 Giu. T'eseo la rapinà.  
 Ven. Ad à Sposa non l'aurà.  
 Pal. In altro tempo ancorà.  
 Rimouate vedrò le sue rapine.  
 Ven. Io, sottrar la saprò da tue ruine.  
 Giu. Lasciatmi tanto quel Torno.  
 Pal. Lasciolo pur à mè.  
 a 2 Giu. (No, non si deve à te.  
 Dif. Obbligato bene à se.  
 Ven. Brami saper chi fia,  
 Che nel tuo doglio sta?

Dif.

Dis. O me infelice: ecco la vendetta.  
 Pal. Fin che nel labando non v'hai visti regni  
 Io raffrenai gli sdegni,  
 Dimmi chi tanto arai?  
 Veri. Hor lo saprai: vien qui,  
 Precipitata, rotola  
 Da questo Soglio indigna.  
 Pal. Che reggio i sedentava  
 Spogliati questi a vendetta  
 Ne gli abissi profondi  
 Fuggi, vola, t'ascondi;  
 Ma no: vien qui: che prigioniera sempre  
 V'ho che meco tu resti. V'ho che non fuggi.  
 Pa. Abbandanza, Richiama, vendetta  
 Poi, che meco abbagliate  
 La discordia con delitti vitreggiate.  
 Ver. Ponerella, sei stanca?  
 Pa. Ecco qui l'incatenato,  
 E sciolto non sarai,  
 Se non quando le tene  
 Ti porteranno in seminata igni.  
 Ver. Odam de l'adria e del maro.  
 T'aspo portarai affittore, sparo il Troce,  
 T'aspo abissale sfolgorogio.  
 Implorata dal Gran Sennio.  
 Pa. In oia di Discordia omnia.  
 Ma Pacifica mano al. Adria indigna.  
 Già già mi par che il Gran Leon adri  
 C'ho i Ruggini a spaventare il Leon.

Fine del Prologo.



# A T T O I. SCENA PRIMA. LITO DEL MARE DI LACONIA. Nettuno, Teseo, Peribbo, Choro di Donne. Ceruleo.

Tes. Chetzi Ponda, brilli il mare.  
 E l'Aurora.  
 La fine.  
 Per. Porgano dolci baci a l'aque  
 Ch. Scherzi Ponda, bulli il mare.  
 Nett. L'ata Pro la del Tonante.  
 Choro. Hoggi Teseo rapina a l'aque.  
 Tes. Son pur grato a va con amara.  
 Ch. Scherzi Ponda, bulli il mare.  
 Per. Le rapine di belia.  
 Tes. Il babin, che tutto va.  
 Per. Non può dar gioie più rare.  
 Ch. Scherzi Ponda, bulli il mare.  
 Nett. Da le sponde d'Achene.  
 Ch. Scherzi Ponda, bulli il mare.  
 Per. Già sicuri v'ho i cori  
 De la Laconia a le brigantiere.  
 Tindaro, qui comanda;  
 Tindaro, che si crede  
 D' Elena Genitor, ne sa, che Giove  
 Di vago Gigio, sotto bianche spoglie,  
 Del poco accento facendo la moglie.  
 Hor

# A T T O

Ma voi, che nel Tostato,  
 In odio m'hai, semmi volessi.  
 Di questa Grecia, per si vecchio mio.  
 Io, l'adri d'Amor, à le rapire.  
 Th. Si si effequiscasi  
 La data se.  
 Hoggi rapiscasi  
 Cossici per me.  
 Per. Per te. Th. Per me.  
 A 2. Th. Si si effequiscasi  
 Th. Si si effequiscasi  
 De la fuga Pallide.  
 E de l'anime ignide.  
 E del Trisacco tarrior à l'osmo.  
 Ai pai del chiaro giorno  
 Tornar Proserpina  
 Faran per te.  
 Per. Per me. Th. Per te.  
 A 2. Th. Si si effequiscasi  
 Th. Si si effequiscasi  
 Netti. Theto figlio di Th. Padre amato.  
 Netti. Amico Perico. Per. Numc agerato.  
 Netti. Restare. Th. Partire.  
 Netti. Andate, rapite.  
 Th. Si si effequiscasi  
 Per. Si si effequiscasi  
 V. affissa l'ardire.  
 Th. Il core l'haurà.  
 Netti. Non eccli il desite.  
 Per. Costante sarà.  
 A 3. Th. Si si effequiscasi  
 Netti. Restare. Th. Si si effequiscasi

Nett. Andate

# P R I M O

Nett. Andate, rapite.  
 Th. Si si effequiscasi  
 Per. Si si effequiscasi  
 Netti. Restare. Th. Si si effequiscasi  
 Ch. Andate, rapite.

# S C E N A I I.

Theto. Perico.  
 Per. D'E' nostri furzi. Amico, il loco, il tempo.  
 Già prendemmo, e tipshar non c'è.  
 Colà, doue s'inalza  
 Fuor de le mura Anficastro eccello.  
 D'illustri Marini celebrata Mole,  
 Sola con sue dongelle  
 A esercitarsi à la Palestra, al corso  
 Sen v'è la bella, ogni giar di Sole.  
 Congiunture più proprie a nostri parenti,  
 Più facili, più accorte  
 Offerir non ci può benigna sorte.  
 Th. Nulla dunque si tardi: e pria ch'Apello  
 Cada, fianco dal corso, à Teti in seno,  
 Da la bella rapita,  
 Coglier mi veda vn dolce bacio almeno.  
 Per. Affai più de' baci offeriti  
 Grati riescono i rapiti.  
 Th. I piaceri stabili  
 Son men cari de' gl'incerti.  
 Per. Più gradite a' Vincitori  
 Son le prede più conrese.  
 Th. Così grate ne gl'amori  
 Son le spoglie à forza prese.  
 Senza Furi, o voi ch'amate,  
 Niente à se d'ibueno haurete,  
 Che le femine indifrete  
 Nulla dan, se non sforzate.  
 A 2. A 2. SCE

# A T T O

## SCENA III.

Sala Regia di Tindaro in Laconia.

*Menelao da Fenicia, Diomede.*

**P**enso, languisco, e moro  
Nè le tue fiamme amor,

D'v'n tormentato cor

A i caldi sospiri,

A gl'aspri martiri

Dell'aspro ristoro.

Peno, languisco, e moro.

Sural, catene, e foso,

Il cor già vinto su.

Che può bramar di più

L'ignudo volante,

Se già lacrimante

Confesso, ch'adoro?

Peno, &c.

*Diomede.* Signor. *Me.* Lascia in disparte

Intitoli di ossequio, & abbandona

Le memorie di senno: lo più non sono

Principe, nè Signore,

Il Rè di Creta *Asice non è mio Zio.*

*Menelao non son io.*

Mercator di Corinto

Da Corsari di Ponzo,

Amazzone cattiva.

Tù mè compiaci, lo feno

Lottatore famoso; onde mi poni

A l'è Tindaro in dono,

Acciò d'Elena s'fia ne la Palestra.

*Di.*

*P. R. I. M. O.*

*Diomede.* Diemite, e maestra.

*Dion.* Ben'ordita menzogna,

Sogno leggiato, in tronfi sagace

D'amor jaggno!

Femina diemir per fàrli speto.

*(Nel Regno d'Amore)*

*a 2* *(L'inganno è valore,*

*(La frode è virtù.)*

*Men.* Aligero infante

D'v'n'alma costante

Seconda gl'inganni.

Le penne, gl'affanni

Nel misero core

Non durino più.

*(Nel Regno d'Amore)*

*a 2* *(L'inganno è valore,*

*(La frode è virtù.)*

*Men.* Ignudo vezzofo

D'v'n core amoroso

Arridi a le frodi;

Facilita i modi

D'estinguer l'ardore,

Ch'aceto già s'.

*a 2* *(Nel Regno d'Amore)*

*(L'inganno, &c.)*

## SCENA IV.

*Hiro. Menelao da Fenicia. Diomede.*

*Hir.* **I**o son pur felice:

Son caso ad ogni vno,

Mi brama ogni Dama,

Mai riesco importuno:

Il tutto conuiaga

*A 3 II*

## A T T O

Il mio fia bene  
 Quand' Hirco le dica  
 Io son pur felice.  
*Diom.* Come è lieto costui.  
*Hir.* Con tutti hò ragione:  
 Ogn' en sa la passa  
 Col dirai buffone.  
 Con tutte vczeggio,  
 Con tutte amoreggio,  
 Nè ciò mai disdisei.

*Diom.* Amico! *Hir.* O mio Signore!

Vi riuertico: dirai

Chi seretonde partisea che venite?

Se seruirai pol's te

Se Padrone: a riuertici: addio.

*Mem.* A G' bizzarro humor. *Diom.* Fèrnate un poco.

*Hir.* Si può far meo? volonier. *Diom.* Io stimo,

Che voi siate di Ceste. *Hir.* E' anco il primo.

*Diom.* Degnamente. *Hir.* O per ceste.

*Diom.* La vostra gentilezza.

V'hauro scento à tal grato.

*Hir.* Anzi il mio merito. *Diom.* Che carico tenete?

*Hir.* Domestico del Rè.

Faziliar di sua figlia:

Niente, niente si fa senza di mè.

*Diom.* E quai titolo l'è vostro? *Hir.* O questo poi

A me dirlo non tocca.

*Diom.* Fattemi quest' honore,

Per poterli inchinar, com'è ragione.

*Hir.* A dirvi ver, mi chiamano Buffone.

*Diom.* Titolo specioso.

*Mem.* Vistio decoroso. *Hir.* Hor voi chi sate?

*Diom.* Mercator di Corinto;

Quest' Amazone schiaua

Comperai da Corinto: è questo Rege

Offici

## P R I M O

Officitla vorrei.  
*Hir.* Bella! Genite! Anche lo f'accedutoi?  
 Quest' è bea' altro, che Muschio,  
 Altro ch' Ambra, e che Corallie  
 Per mia fé, che l'inchidere:  
 Con questa Mercatiria non fallirete.  
*Mem.* Bell' incoro habbiamo fatto. *Hir.* Il Rè s' è vicino.  
 Di parlarli bramate?  
*Mem.* Ci sarebbe fauor. *Hir.* Qui vi fermate.  
 A introdurvi son pronto:  
 Mà de l'utile poi  
 Qualche carastro alman sia pur mio conto!

## S C E N A V.

*Tindaro, Euripilo, Hirco, Mestito da Feninda*

*Diomede*

*Eur.* D'Amor s'è scorta e camba? *Mem.*

A ninn destinare, che perig? *Mem.*

D'Elenabbe petra da signa, l'antico? *Mem.*

In ogn' va la speranza. *Mem.*

Non è tanto a faticare, a no amare? *Mem.*

Che g'impulida' amor sempre ad avera? *Mem.*

Ciò ch' al dubbio foggia

Con cesti indifferenti? *Mem.*

Perder si temezed acquistar si spera.

Ma d'ardanza noiosa? *Mem.*

Fontana il subito, & il timor a cecasse?

E vinto dal timore? *Mem.*

Maestro è poi di violenze? *Mem.*

Ben l'intende il mio cuore.

*Mem.* Sen pur anco innamorato? *Mem.*

D'Elena i giorni, e scapiscetta ancora

Lusinga l'hore sue con scherzo: è gioco,

Nè li pungono il son dardi di fuoco.

A 4 *Mem.*

84. A C T I V O

Mia. Ciò per mè non è poco.

Fin. Signor equivoche e fette.

Tin. Taci. Fin. Va. Ma che, e certi grommici.

Tin. Digli c'habbian l'entenza.

Fin. Venite pur, ch' il Rè vi stia licenza.

Fin. Quanto può l'insolenza!

Fin. Famòssimo Rège ministro Sire,

Di questa, ch'è presente

Amazzone, leggiadra

Ioanti, a cui catina,

Da Pirati di Porto io fetti acquiroliv

E petese nella Loria a tanto arione,

Ch'ogni valor atterra,

A voi la vengo in doppi

Forse fia, che dattol Eltra apprenda

Qon non picciol piacere.

Ne l'arte di Lottar reghe maniere.

Tin. Oh, che bellezze alere!

La cortesia gradisco, e mi haucen

Adequata mercede.

Scielganfi i cuor al leggiadretto piede.

Fin. Hor vedete, Signore.

S'el Pera mercentia da far di facere.

Ma non sciolgion il piè, talma legat.

Fin che da me spirato.



## A T T O

per che Natura in lei,  
Equivoando il sesso,  
Nulla di femmin' gli habbia concesso.  
Amate vn falso, amate vn truce, o R.  
Tim. Amico, io moro, ahimè.  
Diam. S'ei m'intendesse, o sfortunato mè:  
Tim. Che dunque farà?

L'ardore,  
Ch'il cor  
Struggendo mi v'è,  
De stello  
Rubelle  
Non troua pietà.  
Che dunque farà,  
Diam. Amore lo sa.

La fate  
Vorace  
Estinguer potrà.  
Del seno  
Il veleno  
Vn di fanerà.

Tim. Ma quando farà.

Diam. Amore lo sa.

Tim. In tanto

Nel pianto

Languire mi fa.

Diam. Vn giorno

Ritorno

Il Riso farà.

Tim. Ma quando farà?

A. Amore lo sa.

## SCENA VII.

Hiro.

O Con quanto diletto  
Vdi del Re camuro

## P. R. I. M. O.

Epamerio deliqui, o cost' accresce  
Vicinano i sospir dal labbro annodi.  
O bel Narciso, o bell'Aden vezzosio,  
Giouineti sù gioire

Sin che ride in voi l'osa.

Da le guancie colorite

La vaghezza fuggirà;

Nè faran poi graditi

Baci insecondi, amplessi infertili.

Non lasciate a lean piacere

Sim che d'oro haurete il gioir.

Che de l'hore del godere

Ben veloce arriva il fin.

E ferue poi al gioco

Veder chiama di nente, e cor di ferro.

## SCENA III.

Anficeratto fuori della Città.

Elena, Erginda.

Delitie d'amore

Deh più non tardate

A farmi godere;

Sulferuido core

Benigne versate.

I vostri piacer.

Delitie d'amore

D. h più non tardate

A farmi godere.

V'aspetto, vi bramo,

Se più mi stancate

Mi sento cader.

Talori vi chiamo,

Se ben non pronate

Se non col senar.

V'aspetto, vi bramo

A 6 Deb

221  
A T T O

Deh più nobil ardore  
A farmi godere in ogni  
Erg. Chi non ama  
Cio, che sia d'amor gioir  
Lo dimandi a chi'l pronò.

Dir non può  
Ciò che sia felicità  
Chi baciata non baciò.  
Chi nol sa  
Lo dimandi a chi'l pronò.

Non godè  
Vera gioia di qua giù  
Chi'l suo cor non brinse al fies:  
Vero ben  
Riconoscer non può già  
Chi'l suo amor non abbracciò:  
Chi non l'ha  
Lo dimandi a chi'l pronò, &c.  
A 2. Maritate, ò voi beate!

El. In otto stesle  
Le notti gelide  
Voi non passate.  
A 2. Maritate, ò voi beate!  
Erg. In piume povere  
T'ha brame inutili  
Voi non pensate.  
A 2. Maritate, ò voi beate!

## SCENA IX.

Menelao. Euripilo. Eleon. Erifila.  
Eur. Principessa, v'inchino: *Al X. che viene*  
Euripilo correte? *Al X. che viene*  
Questa, ch'è il vostro Genitor, v'inchino.  
Amazzone Vezzo la, *Al X. che viene*  
A

P R I M O.

Ne la Lotta semplice, in qual accoppia,  
Con cobysso valor, leggiadro aspetto,  
Erg. Quanto meglio farebbe in giouinetto! *A par.*  
El. Che vaghezza, ohc brio! *A parte.*  
Men. O di che bella fiamma ard' il cor mio! *A par.*  
El. E qual à noi ti scorge.

Amazzone gentile,  
Correte ardore, ò di destin tenore?  
Men. Fù d'è se forti mie principio Amore.  
El. Deice principio. Men. Eret, se crado Cielo  
Non mi fa id quattr alma di gelo.

El. Ancor, se t'ami, òmp danque non sai?  
Men. Cio' non potèst'io non ardisti? Men. In vero  
El. Cio' non potèst'io non ardisti? Men. In vero  
fino ad hor non potèst'io non ardisti? Men. In vero  
Nè sò poi s'ardire. El. Dimmi, è lontano  
Il Focet? Men. Vicino.

Anzi presete. El. Come? Men. Ah troppo osai. *A p.*  
Mi sta nel seno, e non si parte mai.  
El. Ben vegg'io, che la face.

Quel, che par' accese il cieco Dio,  
Di scapparmi la spasse. Men. Anzi il desio.  
El. Parla dunque. Men. Come? Men. Pensate in poco.  
El. Pensate. Men. Non è tempo.

El. Tarlato quanto vusi. Men. Qui non è loco.  
El. Tienti a caso il tuo foco: un giorno forse  
Voi scopriti i duol del car-fetto,  
E io sordo, qual'Aspe, haud' l'vito.

Men. Preteggio io sauto à la speranza mia! *A par.*  
El. D'altro meco non fia,  
Che di terra il discorso,  
Erg. Bandi o si fessellat' d'Amore.

Men. O tirano, peccato d'infiammato core! *A p.*  
Papa di d'ro, come restat' castru  
Di Bacta to Pirata,  
Come venduta, come qui donata, *F. ca.*

# 141 A T T O

E come fu principio il nudo ardore,  
Del mio Fato feuevo: e d'anglor tempo  
Vi farò nota ancora  
La bella Deità, che l'alma adora.  
El. Natta saper voglioi?  
Sò, sò che fingrai  
Fughe notturne, Regai abbandonati,  
Finte Genealogie, stessi rangisti,  
Vane Aigue menzogne, e foggi Achei.  
Men. Come a forte indovina i casi miei, A parte.  
El. Sò, che brami celar chi ti piogò,  
Nulla ziteco, e nulla crederò.  
Men. Crederete a i sospiri? El. Li finge il seno. (no.)  
Men. Ai pianti? El. Poco. Ma. Ai giuramenti? El. Ma-  
zen. Se vi diceffi, che voi sola fete,  
Ch'ad amarvi potete  
Pagar l'idolo mio? El. No'l crederesi.  
Men. Se pietà vi chiedeffi? El. Io riderei.  
Men. Senza credermi dunque  
Mi lasciateffà le pene? El. Sì.  
Men. Ah non voglia il Destin, che sia così. A parte.  
El. Hor di questo non più: solo ne' studi  
De la Pistracchi fatichi, e studi.  
Vieni a la lotta: ardra  
Sù porgimi la destra. Men. Amor aita. A parte.  
El. Tù tromisci impallidisci che cos'hai?  
Men. Con sì torbide ciglia  
Deh per pietà non mi mirate mai. In questa Sco-  
la. E di che temi? Men. Oh Dio i na, o parte del  
Tanta vi assomigliate a l'idol mio: la sezzete. En-  
Minacciose, e fenece  
I e luci del mio bò: arpar vedere. Giuda per an-  
El. A fè tider mi fatipiacida dunque ho sfferando,  
Ti mirerò correse,  
Vieni, vicini a le pite.  
Men. Non posso, ahimè.

Nel

# P R I M O

Nel sen mi palpita  
Languida l'anima,  
Vacilla il piè,  
Non posso, ahimè,  
Non mi rinate con sì ardenti rai?  
El. Che remi? che cos'hait  
Men. Le luci del mio bene  
Hanno l'istesso ardore,  
Ond'io mi sento incenerir il core.  
El. Lascia queste sciocchezze, o sotto, o parti.  
Men. Lorrerò, mà vedrete  
Nel passo vacillante,  
Che più che Lorratrice, io sono amante.

# S C E N A X.

Tesfo, Peritico, Elena, Menelao, Eserpilo,  
Erginda.

Tesf. E Cco il sito, ecco il loco,  
Vedila bella, che lorrando stà. Elena, e  
Menelao  
Lorrano.  
Per. Non hà minor beltà  
Colei ch'è seco nel feroce gioco.  
El. Già cadesti. Tesf. Anch'io cadei  
Men. Gioue il Rè de li Dei  
Cadde dal Cielo per minor beltà,  
Che caduta d'amor non è viltà.  
Per. Di Prof erpina homai seordarmi fà.  
Men. Amor, ch'in voi compole  
Simili a quei del mio bel Sole i rai,  
Mi fece nel mirari  
Giustamente esler adorarsi.  
Libero troppo, o Menelao tu parli  
El. Ite Eutipio al Rè.  
Dite ciò che vedeste. Men. Vbidirò:  
È ben gentile a R

La

**A T T O**  
 La follia di costei. *Erg.* Menate vi mira  
 Si figura il suo va go, e ne detra.  
*Telef.* Cedano le dimote omai moleste.  
 Elena rapito.  
*Per.* Et io colui, che con belia sedeste,  
 Si tosto m'infiammò.  
*A 2.* *Telef.* Hor che si esca più  
 Chi mi rapisce?  
*Men.* Chi rapisce? *A 2.* ahimè!  
 Fermate, oia: così  
*Eur.* Si rubban Principesse?  
*A 2.* *Erg.* Si rapisce con Dongelle?  
 Ah, o Ciel, o Stelle!  
*Eur.* Vohano troppo, & il seguiti è tanto.  
*Erg.* Si rapido non va scurico dardo.  
*Eur.* Con l'annuncio infelice  
 Vado a delfar nel Re' degni, e furori.  
*Erg.* Conoscete i rapitori?  
*Eur.* Son Telco, e Pentoo.  
 Ah! it' simili Exoi.  
 Non da Ponda libera à i lidi Eoi.  
*Erg.* Chi mi rubba, chi mi toglie,  
 Chi m'accoglie nel suo sen.  
 Son quò libera, e spedira.  
 Bramo anch'io d'esser rapita,  
 Per goder an di seren.  
 Chi mi rubba, chi mi toglie,  
 Chi m'accoglie nel suo sen.  
 Per sua vaga, e sua diera  
 Chi m'accetta un piona almet,  
 Saprà darli si viapi,  
 Ch'ogni amante de' miei bacì  
 Rendetò contento à pien.  
 Chi mi rubba, chi mi toglie,  
 Chi m'accoglie, &c.

SC.

**P R O I M O.**  
**SCENA XI.**

*Euro.*

**A** Rmi, Caualli, e Fanti  
 Sù sù correte dietro à i ladri amanti.  
 Elena, e insieme l'Amazzone leggiadra  
 Sono state rapite:  
 Gridano sbigottite  
 D'Elena le Dongelle;  
 Mà tacerianchi le rapite anch'esse?  
 Armi, Caualli, e Fanti  
 Sù sù, &c.

**SCENA XII.**

*Tindaro.* *Diomede.* *Euripilo.* *Euro.*

**E** Arò, farò per l'onde  
 Velar i Boschi; d'infinita Vele  
 I Mari ingombrerò,  
 Inonderò d'armate genti i piani;  
 E se gli sforzi umani  
 Non faranno bastant à vendicarli.  
 Per terribile aiuto  
 Inuolerò l'alme dannate à Pluto.  
 In tanto gli empj ad inseguir, com quelli,  
 Voia Euripilo. Seco  
 Vanno tu Diomede,  
 A l'Amazzone affissi;  
 Quando sien tolti à i predador le prede;  
 Euro, muta parlar, cambia vestio.  
 Và sconosciuto, e de' rapiti indegni  
 Il licouero intendi, e i rei disegni.  
*Eur.* Pato; à infelici, à le morti  
 Euro.

## SCENA XIII.

B O S C O .

*Theséo. Perseo. Elena. Menelao.*

*El.* **S** Erc Grandi, sete Eroï,  
*Men.* Ma per noi non sete a noi  
 Lasciatemi, ahimè.

*Thes.* Passeremo à Tegea: Quel Rege amico  
 N'accoglierà benigno. *El.* Lui facete  
 Trar le pompe reali

Da popoli servita.

*Thes.* Da Principi vbidita.

*A 2.* *Thes.* Adorata da me.

*A 2.* *Men.* Lasciatemi, ahimè.

*El.* Ben di l'indaro offeso

Non farai p'gre l'ine.

*Men.* E di Sparta non è sì vil lo Spettro?

*A 2.* *El.* Che le rapine mie deggia soffrire.

*Thes.* Se da voi pace impetror.

*Tus.* Tutte congiuri l'Universo. *Per.* Eretici

Mis' oppongono i Cieli, e gli Elementi.

*A 2.* *Thes.* Nulla facit'io mi turbi, o chi'io pauci.

*Per.* V'adorerò. *Men.* S'adorano gli Dei.

*Thes.* V'isfarò servo. *El.* In Sparta hai i semimiei.

*Tus.* Mi vedrete morir. *El.* Ciò non vi chiedo.

Nè v'impedisco. *Per.* Per voi sola vivo.

*Men.* Io nè vita vi do, nè ve ne priuo.

*Thes.* Deh tanto scusata

Non

*18.* **A T T O**

Haurò l'anima immota.

*Dion.* Vado, nè fia che vil timor m'infentia.

*Hin.* Corro, e se fia ritolta

L'Amazzone vezzosa à quei rapaci,

Per allegrezza li vo' dar due baci.

*Tind.* Se non torna il bel, ch'adoro

Infelice, che farò?

Senza cor, senza ristoro

Sò ben'io, che morirò.

Se non torna, &c.

Così, così ti perdi anima vile!

Va vano affetto. Vna lusinga indegna

Tanto più, tanto regna

Ne l'alma affascinata.

Che de la Figlia più pensi à l'amata?

Pena da me c'io, che non è furor.

Con la figlia m'incola

Mi rapisce à Diadema il Regno, e l'oro.

Parta da me, &c.

Ma quelle ne intate

De l'Amazzone mia?

Quel vago sen di latte

Profanato sarà da vezzi ai gusti

Così, stello, da voi tradito lui?

L'alma mia dal suo desio.

Tormentata languirà,

S'io mio ben, s'io mio desio.

Non fissata in libertà

L'alma mia dal suo desio, &c.

E pur fuor di me stesso

Inutilment'io torno: itene homai

V'li sanza mi, seppian affetti.

E fin che vendicato

Nè la Terra, nè il Cielo, e ne gl'abissi

Non resta il Regno onore.

Parta da me ciò, che non è furor.

SCENA

ACTO

Non siate con me.  
Per. Sò beato che si fiera  
Vostr'alma non è.

A 2 (Elena)  
(Men.) Rapite ci haure,  
E ancora chiedete  
Pietade, e mercede,  
Ch'è voi non romitate!

A 1 (Tisbe)  
(Per.) Perdona mio bene.  
Per. Neppur non leppu  
Ki vèstu spienator.

Tes. Per voi duri ceppi  
Mi stringono il cor:  
Di gento scortite,  
Ch'è macchina offese,  
E stato l'amor,  
Son false le pare.

A 2 (Elena)  
(Men.) Perdono mio bene.  
Per. Neppur non leppu  
Ki vèstu spienator.

A 1 (Tisbe)  
(Per.) Perdono mio bene.

SCENA XIV.

Enripilo. Diomede. Choro di Soldati Varii.

Diom. I Abbiam tralcorso in vano  
Il Trojano, il Mito, il Panto, e tutto in-  
tentato ogni deggiorno. Eur. I fuggiridi,  
Sopra rapite in tempo  
Rapid le n' fuggir, come baleno.

Diom. Di fuggiridi, come baleno.

Diom. Di fuggiridi, come baleno.

Diom. Di fuggiridi, come baleno.

Diom. Di fuggiridi, come baleno.

Diom. Di fuggiridi, come baleno.

Diom. Di fuggiridi, come baleno.

Diom. Di fuggiridi, come baleno.

PARTO

Eur. Di colui, che lo ferì,  
Sento ogn' vno querelarsi.

A 2 E pazzia l'innamorarsi,  
Eur. Pur confessa d'abbrugliarsi

L'amator di ogni belidà.

Diom. E poi misero non sà,  
Da le fiamme allontanarsi.

A 2 E pazzia l'innamorarsi,

SCENA XV.

Hiro in habitato strano. Enripilo. Diomede.  
Soldati Varii.

T'Vno, tutto offerai,  
Dilla dal Fiume saran giunti ormai.

Ecco Enripilo inneto, e Diomede.

Voglio vn poco scherzarmi.

La bella crudele, ch'il cor mi rapì,  
Al foco d'amore vn di l'arrestò.

Ingorda, e voracè di poi lo mangiò.

Ond'ho miscello più core non hò.

Vn core nouello pensai di comprar,

E molto dinaro conuenni esborfar,

La cruda me l' diede, e poi me l'abbò.

Ond'è miscello più core non hò.

Eur. Costui è pazzo a se.

Hir. Voi siete pazz, à non conoscete mè.

Mi confotete adesso. Oh che timore!

Eur. Come t'hai trasformato?

Diom. Quanto ben fingi il pazzo.

Hir. Così non conoscete, inosservato,

Trouai gl' Eroi, e li seguì da lunge:

Mà fura pietosi regno,

D'humile Deficator vateando l'onda

Van del victus Eurota,

## A T T O

22. E fin hor saran giunti à Palra spouda.  
*Mr.* Certo, a Tgea se n' vanno al Rè Creone:

Vano è'l seguiri: hor noi  
 A la Regia tornamo: Hro ti puoi  
 In Tgea trasferirti, mi sagace  
 Il tutto offerirai. *Mr.* Pronto vbidisco,  
 Già che son fatto per fortuna mia  
 Esplorator del Rè che vuol dir spia.  
*Mr.* O come presto Perico s' accise,

Mà crede haver rapito  
 Una dongella, e resterà schernito:  
 Molti son, ch' à vn guardo solo  
 Tosto cadun fulminar,  
 E languendo inamo: ai  
 Hanno in sen tormento, e duols.  
 A se rader mi fa sì sollevato,  
 Io nò non vogl' o Amor, se non amato.  
 Ben è ver, ch' il Dio d' amore  
 Ogni cor può far amante:  
 Mà non so, ch' in vn istante  
 Infinito fia l' ardore.  
 A se rider mi fa sì solle gioco,  
 Per chi per mè non arde io non hò forte.

## SCENA XXI.

Torna *Miro*, seguito da due *Orsi*, indi viene un *Chio*  
 ro di *Cacciatori*.

**A** Rè, che vi son giunto,  
 Io more di paura.  
 Deh, lasciatemi andar per cortesia,  
 Che bisogno non hò di compagnia.  
 Chi sa, che non mi possino pigliare,  
 In questo Regno forsi

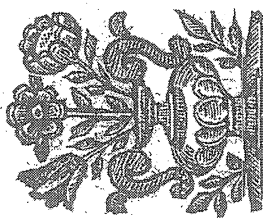
*Far.*

## P R I M O.

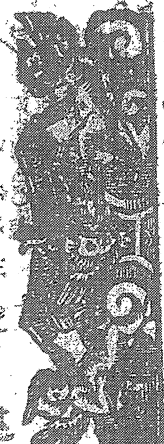
Tenne da sbili g'Orsi?  
*Chio.* In attestare,  
 Che parte dte Dame,  
 Ritorno per mè, che non habbiate fame.  
*Mr.* A se di Cacciatori  
 Opporuno locorise.  
 Addio signori miei, *Ch.* A l'orso, à l'orso. *Mr.*  
*L'Orsi*  
*simoriti*  
*lasciano*

*Li Cacciatori prendono g'Orsi, e ballano.*

## FINE DEL PRIMO ATTO.



*AT.*



# A T T O I I

## S C E N A I

Cortile delle Stanze del Palazzo Reale in Tenebra.  
*Chiede. Ministro. Il suo. Perito.*

A 2. *(Tes. Mio Rege, mio Signor.*  
*Per. Quest'alma. Per. Questo cor.* (piano)  
*Tes. D'obliquo. Per. Di obliquo. Per. Colma. Per. Rie.*  
*A 2. Quanto può dir di ciò che è meno.*  
*Creo. A le volte sapete.*  
*Questi alberghi adignano. Men. Hora per voi*  
*Queste che v'aggrada più di aver potere.*  
*Creo. Qui sicurezza, e qui ritorno haurete.*  
*Tes. Così v'arrida intorno.*  
*Sempre la Sorte: e la volubil Rota*  
*De l'incostante Dea v'assista immota.*  
*Per. Così lieto seggiate.*  
*Faccia con voi la Pace e Regni vostri*  
*L'Hafta sanguigna il Dio guerrier non mostri.*  
*Cioè che ver si di ben sopra di noi*  
*Benigno Ciel, da Voi*  
*Rienoffer dourem; ch'a' vostri Voi*  
*Diaon esser rubelle*  
*Son tenute le Stelle.*  
*(Tes. Il vostro Diadema*  
*A 2. (Per. Sventura non i rema.*  
*T. A.*

# S E C O N D O.

A 2. *(Crea. A' vostri Imperi*  
*Men. Assistan gli Dei.*  
*Tes. Il Ciel vi secondi.*  
*Per. La gioia v'assondi.*  
*Crea. V'arrida la Sorte.*  
*A 4. E lontana da voi vola la Morte.*

## S C E N A I I.

### Menefeo.

D. A me, che già perdei  
 Denso Spirito, e core,  
 Dime, che già caddi  
 Sotto l'empio relore,  
 D'incrudelita sorte,  
 Da melontan non più volar la Morte.  
 D'Elena (ò duro Fato)  
 V'inguardo (ò crude Stelle!)  
 Mi vinsi (ò cor imballo)  
 M'accese (ò Amor pietoso!)  
 E nel vortemio mio son disperato.  
 Le leggi (ahi che languire!)  
 De la fe (leggi ferre!)  
 De l'ospido (ò fetore!)  
 Mi sforzano (ahi miserie!)  
 Mi sforzano a far il mio morire.  
 O credi, ch'è poco a poco  
 Diuenite vn cor amante,  
 Hor mi trono tutto fuso  
 Nel girar d'un solo instante;  
 Ardo misero, e tutto ho  
 E tutte le mie lamine vici da vn lungo.  
 Io pensa, ch'ad via ad una  
 Si stringer le catene  
 Hor veggio ch'auon duna  
 B. Tutte



SCENA IV.

Tutte insieme le sue penne.  
E se ben son inerte.  
Tutte fece un sol stral se mie ferite.

SCENA V.  
Elena. Menelao.

Son ferita. Men. E io son morto. *A par.*

Qui venzosi ribatton  
Quei bei lumi leggiadrenti  
Nel pensier oggi or io porto.

Son ferita. Men. E io son morto. *A par.*

Set ardor, che dentro il core  
Mi serpeggia, è ardor d'amore  
La sua fiamma è il gradito.

Ch'è sereno il cor effuso.  
El. Son ferita. Men. E io son morto. *A par.*

Di Tesea la mente  
Ch'vn sol bacio fin non mi richiese,  
Men. Il rapir, che m'è.

Mi combatte, mi ritegna, mi preme.  
El. Coraggio, ardir, valere.

Men. La credete Varrù. El. Lo stesso amore.

El. Come sparger d'olio  
Potere voi le sue rapine audaci?

Chi mai l'inganne compenso co' i baci?

El. Ei mi chiama suo beato  
Anima sua, suo core?

Se dunque sto suo cor, suo ben, sua via  
Mi tolse come sua; non m'ha rapita.

Men. O mia nera infamia!

E potrei gradirlo?

El. Colpe non sono in lui per sospetto.

Men. L'ardir? El. Lo confesso.

Men. Il furto? El. Gliel perdono!

E la?

SECONDO.

E l'io ti mostrai, se io me gli detto.

Men. Ah! che perdur io sono? *A par.*

Non l'amate. El. Perché?

Men. Non equivoche. El. A gli amanti  
Tutto conuien ciò che piacere appozza.

Men. Non l'amate vi prego. El. Ah! ch'impone?

Men. Oh Dio! tanto re in morte, e in vita?

El. L'amor tu fosti. Men. Se non benalusi adoro.

El. Lasciami dunque amare chi m'è più caro.

Men. Sento un duol troppo amaro.

El. Come? Men. Mi disingnai.

El. Che voi siate il mio bene.

Men. Perché tutta di lui l'oscuraggine hauro.

El. A se parza sei tu.

Men. Io non ardisco. Anton, d'indizi più.

El. Luci belle.

Men. E bene stelle.

S'al ferir del nido d'istesso il cor.

per bisogno il cor lasciai.

In voi spetto.

Luci belle amati rai.

Men. Che sperate, se non guai.

El. Luci nere.

Vaghe sfere,

Doue aspira il mio pensiero.

Che da voi non parte mai.

In voi spetto.

Luci bello, amati rai.

Men. Che sperate, se non guai.

SCENA IV.

Menelao.

Or va il mio core

insegna a menar l'osso, a costume.

Ac.

**ACT. II. O.**  
 Accio m'abbia più del nostro lume.  
 Ma benedetto il nome  
 E in van di te mi lagnò.  
 Io fui, c'era in gonnai sul non m'offendi.  
 Sogni mi dipingesti, ombre m'attendi.  
 C'ero Dio, s'io non mi leggei  
 Del le voci altre m'attendi.  
 petra fossi sul bos, ch'io veggio  
 Il mio ben, m'attendi, lo veggio  
 Ma gradito, amato veduto,  
 Vuol più tosto, m'attendi, che v'è il mio.  
 Vaghi sar, s'io da tacere.  
 Che mi giunti d'attendi.  
 S'io mi ben ho più sapere.  
 Vuol lasciar di ammirar.  
 Queste cose, m'attendi, m'attendi.  
 Vuol più tosto morir, che v'è il mio.

# **SCENA V.**

*Ippolita. Enrie Amazzone.*

S'io pare, s'io more  
 E peggio per me.  
 Sospito contenta  
 Per chi mi tornea  
 La notte, & il dì,  
 E godo così.  
 A l'Idol, ch'adoro  
 Donai la mia fe.  
 S'io pare, s'io more  
 E peggio per me.  
 se vivo in carne,  
 Ch'io porta mio cur.  
 Fuggi da l'impero  
 Del picciolo Alcero,

**ACT. R. Z. O.**

Se ben m'lego,  
 Cercando l'avevo.  
 Son d'olei le pietre,  
 Che n'è con da Amor.  
 S'io vito in calore.  
 Ch'importa mio cor.  
 Temo, ch'io v'è il mio.  
 V'è il Teco non voglia, o non intenda.  
 Che per costume, v'è il Giovinetti.  
 Pronti a l'oblio, come a le brame ingordi.  
 Son ciechi, v'è le pietre, per d'incanto forda.  
*Ippo.* Perché l'credito non sapete?  
*Eur.* Perché io veggio tranne.  
*Ippo.* La costanza del cor non ha più piede.  
*Eur.* Il peggior cieco è quel che non crede.  
*Ippo.* D'Amore de l'Amazzone Regina.  
 Sà che forcella io sono.  
 All'hor, che de bello le nostre schiere,  
 Dal trionfante Alcide ci m'è in dono.  
 Per l'immortalità de l'arte.  
 Mi giurò ferma fede, amor eterno.  
 E v'è, ch'io prenda a scherzo.  
 La mia Progenie, il Donator, le Sella.  
*Eur.* E s'ci fosse ribelle.  
*Ippo.* V'è il mio, s'ci fosse.  
 Ah, non ch'anco ribel l'adorerai.  
*Eur.* V'è il mio, s'ci fosse.  
*Ippo.* Qual Ellitropio al Sole  
 Qual calamita al Polo.  
*Eur.* E s'ci non fosse in quel luogo.  
*Ippo.* L'indio, il traditore.  
 Ben v'è il mio, s'ci fosse.  
*Eur.* E s'ci non fosse in quel luogo.  
*Ippo.* Sublime, impetuosa.  
 Lo costituisce così.  
*Eur.* E non termina mai.

**B. 3**

## A T T O

*Appo.* Impaziente omai

Quindi cerco di lui, che non possio  
Viver più senza voi, s'egli è cor mio.

*Enr.* Per esser men veduto  
Ad aspettarvi nel Cortile andare.

Entrate nella Reggia,  
Intendero s'ei qui si troua.

*Appo.* Intanto  
Confiderò l'hor mio.

Nutrendo di speranza il mio del o,  
Se non fosse la speranza.

Ch'ingommando il mondo o,  
Quant'non d'amor legar.

Ché fariano in libertà  
Sarian tutti sprezati.

Quel di felice, e di costanza,  
Se non fosse la speranza.

Con il latte de la speme  
Si nodisce Amor babbini.

Se manca l'alimento  
Ei verrebbe tosto al fin.

Sanerebbe ogni tormento  
Vna breue lontananza.

Se non fosse la speranza.

## SCENA VI.

*Menelao. Perseo. Iro in distanza.*

*A 2.* O chiudo nel core  
*Men.* Le pene patimate.

*Per.* Le gioie più care  
*A 2.* Del picciolo amore

*Per.* O dolci fiamme *Men.* O tormento ardente.

*A 2.* Miniere il mio Pas  
*Men.* Nel mezzo a i tormenti

*Per.* In grembo a i contenti

*A 2.*

## S E C O N D O.

*A 2.* Del Nume bendato.  
*Per.* O Lietatore! *Men.* O lacrimoso stato!

*Pe.* Ecco il mio Bè. *Me.* Ecco l'incredito. *Pe.* O bella

Di quest'anima mia parte migliore  
Tanto del suo splendore

Seppa Gione donarmi  
Che non s'offende il Ciel nell'adorarui.

*Men.* Già già mi par, ch'yn Giove  
Mi fare diuenir co' vostri detti

Non vi dolere poi ch'io vi Sacti.  
*Per.* Sactatemi pure.

Che da quegli occhi vinito  
Pretiosi saran le mie ferite.

*Men.* Mâ souengeti poi, che mal ferite  
S'arma lo stesso Ciel di flegni, s'atre.

*Pe.* E ver, ma poco a serenarir è rapido.  
*Men.* In ciò diuturno è il saetar d'un guardo.

*Pe.* Se vorrete, ch'io mora,  
Morir per voi mi farà dolce ancora.

*Me.* Viure pur, ch'al fine  
Non mi cingono il cor gelide brine.

*Per.* Mi amate? *Men.* Si ch'io amo.

*Per.* O caro d'caro bepe!  
*Men.* Così finger conuene.

*Per.* Mi amate? *Men.* Si ch'io v'amo.  
*Per.* Io son felice, Amor, altro non bramo.

Il cor, che sento  
Partito è da mè

Sapete dou'è?  
*Men.* Sì, sì ch'io lo so.

In me) *A 2.* Sizzirona  
*Per.* In voi)

*Men.* Così finger conuene all'hor più grossa. *A 2.*  
*Per.* La speme che abietta

Già mora se n'ita  
Sapete che fa?

*Men.*

A T T O

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*Men.* Sisi ch'io lo so  
*Enr.* Inimè. A? Si rinqua  
*Men.* Così s'ingelkustiene all'hor che gielia.

SCENA VII.

*Ira.*

**O** Cari: o cari? Amòr vi benedica,  
E non inciampi mai  
Il vostro piè gentil ne Pietra Ortea.  
O se T indaro adesso  
Vedess la sua Vaga  
Verzeggiat quell heroe robusto, e fone  
Di propria man in vortia dar la Mort.  
S'vna rapita è qui  
L'altra ancor vi darà,  
Io stimo carità  
Non disturbar i lor felici di:  
E ufficio petiglioso,  
E non acquista lode  
E stuzzicando il Cane all'hor che rode!

SCENA VIII.

*Enrile. Ira.*

**A** Mito? *Ira.* Ah ci sui colgo:  
Se colui m'ha sentito  
Nulla mi valerà singermistoso?  
*Enr.* O dimi un poco. *Ira.* Piano  
Che non ti delli Amore che dorme. *Enr.* In vano  
Temi, che delli Amore il mio sambianze  
*Ira.* Ahimè pur lo sreglianti;  
Mita ci s'figge piglia, piglia, presto. *Enr.*

S E C O N D O.

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*Enr.* Hor intendo, egli è pazzo.  
*Ira.* Tu crudel! Ma desso?  
Sù st all'armi in sùdo.  
O rendiam l'Amor, o ch'io t'uccido.

*Enr.* Di Tesco da colui  
Nulla saper possio.  
*Ira.* Di Tesco cerca? *Enr.* Il Ciel ti fant addio  
*Ira.* Vuò dir il tutto. Ferma

Done vai: dove vai?  
Non vedi quante genti,  
Quant'anni, quanti insegna?  
E l'indaro, che viene,  
Con esserito immenso a sciora briglia  
Contro Tesco, che gli rubò la figlia.

*Enr.* V'è di buon, ch'egli è pazzo.  
Deggio esserlo, o no?  
Meglio necherò:  
Se ben io credo molto,  
Più che fedele va buon verace va follo.

Pazze fere,  
Se credete:  
Donne belle a i vostri amfina!  
Quell ne quer pazzi  
Sen tunc sotto pazzo  
Non hann altro che versate le bugie.

Quel sospiri,  
Quel martir  
Sen menzogner son chinare  
Per farui cadere  
Ma l'anti più ric  
Non hann altro che versate le bugie.

SCENA

*Meneſſeo. Elena. Teſſo.*

**E** Put voi nodrite  
Il foco ne gl'occhi,  
E il gelo nel cor?

Deh come ſon ſià  
Sì fiero rigore  
Conſanta belia?

*El.* Il dardo d'amore

*Men.* Pietà non haute  
Di chi con lo ſguardo  
Sforzate à morir à

Scorrendo ben vò  
Che ſolo à ſervir

*Amor v'impone.*

*El.* Del voſtro languire

Io colpa non ho.

*Men.* Mirate queſti ſtanti.

Per voi tanti due ſumi.

E del tormento mio nel voſtro ſenſo.

Pietà ſe non amate li deſti di meſſo.

*El.* Pietà non ho: partite

Non poſſo à voi donar gl'altori miei.

Che ſe deſuſi amate, ſe non amate.

*Men.* Vedeſto ſapò.

*El.* Et io più v'odiò.

*Men.* Sarò alquanto ſolitario.

*El.* Ma non contate. *Me.* Già ſon diſperato.

*El.* Ecco Teſſo ſen vien partir voglio.

*Te.* Deh ſe m'ateſto, mio

*El.* Che volete à non poſſo.

Dir angora d'ammi.

Te.

*Teſ.* Mi baſta mirarmi.

Non chiedo ſi più.

E vero che ſi.

Deſino il ſpirito.

Ma già non prendo.

Se non d'adorarmi.

Mi baſta mirarmi.

*El.* pregate Cupido.

Che deſiro il mio core.

Accenda'l ſuo ardore.

Ch' all'hor v'amero.

Innamo non ſò.

Queſt'alma donarmi.

*Teſ.* Mi baſta mirarmi.

Vn giorno chi ſà.

Che qualche pietà.

In voi non ſi deſi.

Tà tanto non voglio.

Di più necerarmi.

Mi baſta mirarmi.

*El.* Meſſo: ſiſſe.

Che parla caceſſe.

Acquiſta ſoſtendo.

Mercede in Amor.

Non poſſo ſiſſe.

Più certo parlarvi.

*Teſ.* Mi baſta mirarmi.

S C E N A

XIX.

*Teſ.* Mi baſta mirarmi.

*El.* Mi baſta mirarmi.

*Teſ.* Mi baſta mirarmi.

*El.* Mi baſta mirarmi.

*Teſ.* Mi baſta mirarmi.

*El.* Mi baſta mirarmi.

*Teſ.* Mi baſta mirarmi.

*El.* Mi baſta mirarmi.

*Teſ.* Mi baſta mirarmi.

*El.* Mi baſta mirarmi.

*Teſ.* Mi baſta mirarmi.

*El.* Mi baſta mirarmi.

*Teſ.* Mi baſta mirarmi.

*El.* Mi baſta mirarmi.

*Teſ.* Mi baſta mirarmi.

*El.* Mi baſta mirarmi.

A T T O

Altri d'essi pur l'arcier volentier  
Chi non resiste al duol non vien più  
Io non chiamo ardor d'inferno  
Quel che l'anima m'infiamma  
Se ben sò, ch' in sempiterno  
Dentr' il sen lo chiuderò  
A le pere d'amor hò'l cor costante  
Chi non resiste, &c.  
Giugeno due guerrieri io m'infido

SCENA XI

Menesseo. Aniloco. Ippolita a parte.

Il tuo mezzo non miro.  
Vn di noi morir deve, o Tesco, o Ido.  
Ippo. Fauellano costor de l'Idol mio.  
Anil. S' violenti adunque  
Sono d'Efena i guardi?  
E trahete da lor sì fieri incendi,  
Ch'in vn momento amante, e disperato,  
Permettete ch' il cor tiranneggiano  
Con barbari consigli.  
A le morti appigli?  
Men. S' hoggi Tesco non muor, vino in tormento.  
Ippo. O barbari che fatto l'  
Men. Senza languir di doglia,  
Sofferir non possio.  
Ch' e' mi più del Chipro sol' stai.  
Ippo. O Ciel! e perchè mai?  
Anil. Le leggi dell'ospite que son le?  
Men. In via vietate con la me' letice.  
Anil. A sanguinanti eccessi.  
Come indurà, porrà la regia mano?  
Men. Tanti ritrarmi in vano.  
Da ciò, che già risolve

Vuò

T E R Z O

Vuò, ch' ei cada in breue hora.  
Ippo. Cadrai tu traditore.  
Men. Per ferbarmi la vita  
potrà l'alma real farsi homicida.  
Ippo. Ciel! chi mi tradien, ch' io non l'uccida!  
Anil. Se non posso ritrarmi  
Son tenuto a seguir  
Men. Nel Boichetto reale  
Opreto, ch' ei si porti;  
E a nostri costj mi facem, ch' ei cada.  
Ippo. Passerà pria per questo cor la spada.  
Men. Il mio core, l'amico Fato,  
Ippo. Il tuo core, l'ò scelerato.  
Questa gioia pur haurà  
non haurà  
Men. Hoggi Tesco morirà  
Anil. Si si st, ch' ei morirà  
A 2. Men. Nò nò nò non morirà.  
Ippo.

SCENA XII

Ippolita.

Miseria, che alcohav!  
Che congiure son queste?  
Come opportuna mai  
Ciel! qui mi scorgeste?  
Doue con prore attai  
Forò salutar la Via à la mia Vica?  
Mà di qual colpa, oh Dio,  
Diemi, o stelle, è to l'Idol mio?  
S' ei v'offese, e l'offesa  
V uol per emenda vn'anima scelerata,  
V'offesico la mia  
Virtù vedetemi à le vostre ire?  
Deh, deh cambiate il suo col mio merito.

Vuò



Io, io da me stes  
 Succetto questo core  
 Aprind' questo vene  
 Ma via Tescio mio, via! mio bene.  
 40 io, io toro  
 Che han mie le sue volpe,  
 Che han mie le sue pene,  
 Ma via Tescio mio, via! mio bene

# SCENARIOS

Ernie Hippel.

**E**cco mi Prendi pel la. *Appo. Entrate mis-  
Tefco, che uporti?  
Lo vedesti? che fa?  
Mi conserva la fe?  
Si, ricorda di te. *Esur. Far più scuro  
Non si potea: di un solo  
Affidarsi non volsi: a molti elerei:  
Tefco il vostro adoraro.  
Corse varj preti,  
Toccò diversi lidi  
*Appo. Presto, oh Dio, che mi vridi.  
Esur. A la Spauratella  
peruenne al fin Signora).***

Sono i saggi i miei finistri, e fidati.  
 Solo saper ragion che se non v'è  
 Sei mente felice, o s'è di tanto  
 Eur. Come festeggia il nostro  
 Con Elena la bella,  
 Che al spauraggio non si dà  
 Non so più che cost  
 Eur. O cielo! a deadori, a lo adori  
 Ahimè cost, ammi non, e non  
 Eur.

SEND NO MONEY NOW

*Eur.* Che deggio far? ahimè  
Principessa! forgiere:  
Liera: sì non rendere.  
*Upp.* Ah Tefeo, ah Tefeo angaro! (p. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829.

SCENAXID

penosa fermi  
professar collanza, e le

# III

ACT T O T

E non chieder poi mercé  
Ai tormenti del suo cor.  
Vincer tacito amarol,  
Cicco Dio non vegliar più  
O petrosa servitù.  
E pazia voler penar  
Adorando via belis  
E non chieder mai pietà  
Ma se ben ancor fuggir  
In sì misero martir  
Io durar non posso più  
O penosa servitù  
Ma se vivete del mio in  
Voi ridurmi nel dormito  
Deh, che ferma un amor feroce

SCENA XV

*Elisa. Menelao*  
S E cupido col suo dardo  
Sacrando il cor mi va  
Del mio vago vo dolce ignora  
Rifisar ben mi saprà  
E vedrete che più forte  
O Cupido in lacerar  
O mio Ben nel risanar  
Se lo spir del teco Dio  
Nel suo duol m'insanguina  
Ben perco il mio mio  
Ogni doglia sanar  
Provarmi che più forte  
O cupido nel pagarmi  
O mio Ben nel risanar  
*Men. Elisa: mio Tesoro?*  
*El. Chi parla qui? Men. Tesoro?*

SECONDO

*El. O bene à sei l'Amor non dormita*  
*Meo vanerò? Men. Mio mio, mia vita*  
*Tu per Teseo nasciarmi*  
*El. Sogno gentile? Men. Menelao son io*  
*Ch'io sol perador il mio bel volto*  
*In vestiminti mi sono imbelto*  
*El. Strano ingegnamenti? Men. E tu per altri*  
*Mi trascuri e negligi?*  
*Elisa. Oh Dio, così già non richiede*  
*Il m'Amor la mia Fede*  
*El. Elisa? Elisa? Men. Chi mi chiama? El. Sorgi*  
*Dimmi: che ti sognavi? Men. Io non lo so*  
*El. Pauellau dormendo? Men. E che dicuto?*  
*El. Che tu sei Menelao.*  
*Men. E voi ve ne sdegnate? El. Io ne rideno.*  
*Ti dichiarai amare*  
*Del mio volto: e ripien di gelosia*  
*Perche ne l'alma mia*  
*Dai raggi di Teseo fumme accuo.*  
*Men. E voi ve ne sdegnate? El. Io ne rideno.*  
*Men. E se ciò fosse vero? El. Eh tu vaneggi.*  
*Men. Così è ver, se vaneggia un cor ch'adora.*  
*El. A se tu sognai ancora*  
*Men. Eecovi o bella inanti*  
*Vn arbitrio abbaruto*  
*Vn alma trionfata,*  
*Vn genio incarnato, vn cor caduto?*  
*Amazone non son: son Menelao:*  
*Amor che mi legò fra i vostri nodi*  
*Mi vesti questi atri,*  
*M'insgò queste stodi*  
*Eccomi à vostri piedi in un bella*  
*A languir se l'chiedere,*  
*A morir se volete*  
*El. Grand'ardir grand' affetto.*  
*Men. Che dite idolo mio?*



42  
A. T. I. O.

EL. Amor che far deggio?  
Men. Volete la mia morte?

EL. O come dubbio Amor il con-  
Men. Rispondete mio pelle.

EL. Principe, alar mi turba  
Il vostro ardir, e non mi muore.

EL. Il vostro amor: ma in va veloce  
Risolter non potro d'esserli amanti.

Men. Dire dunque, ch'io more.  
EL. Non ho genio si fiero; ire, e lasciate

Men. Ah! con quante dimore  
Quanto mi tormentate.

EL. Icc: non dispetate.  
Cieco Dio risolvimi;

Quella face gradirò,  
Che nel sen m'accenderai.

Ne vedrai,  
Che la fiamma ond'ardelo

Nel cor mio s'estingua più.  
Cieco Dio risolmi tu.

Tu disponi del mio cor:  
Nate alato, Dio bambino,

Seguirò gl'imperi tuoi;  
Ciò che vuoi

prenderò per mio destin  
Nè bramar saprò di più.

Cieco Dio risolmi tu.

SCENA XVI.

L I T O D I. con A. R. E.

Castore, Polluce, e di Argonauti. Cio.

di Schiavi, e di Stridone. Tro.

E messier che non mi piace  
Il cercar i fati all'itru.

S E C O N D O.

43

Vuò lasciarlo andar in pace,  
E tornar quel prima fui.

Senza cangiar più forte  
Voglio far ti buffon fino a la morte.

Mà qual auaro abete  
Geta l'ancora al fondo

Sbarco molti guerrieri io mi nascondo.  
Cho. Fessuggin le schiere

Al prospero arrivo  
Di suono festivo

Il Cielo rimbomba  
Il stampo suoni

Si tochin le trombe  
A. 2. [Cho. Già le stelle

L'aurca pelle  
Triomfata.

Sommi Dei  
Tutti nalcun da voi questi trofei

Da' zaffiri  
Scintillanti,

Da' lor giri  
Mai erranti

L'alte sfere  
Pigiono sopra noi gioia, e piacere.

Cho. Fessuggin le schiere &c.  
Ir. Meno allegrezza, in gratia mia, Signori

Due leggiadri Raptori  
Con men strepito assai

Condur prede più riche io rimmi.  
Cas. Io non intendo. Ir. Tefeo, e Peritoo

Elena a voi sorella hoggi rapito,  
E qui le preda a ricantar vediro.

A. 2. Cas. Pol. Min sorella rapita? I raptori  
Pol. Del zodiaco tra i segni

Cas. O di Pluto ac' Regni

Tr

46  
A. T. T. O.

Tra i reffi più esuri.

A. 2. Non faranno fua.

Caf. Siano i tuoi guai schiavi e liberati.

Ci segnano i prigionieri.

Io con noi te u vengo. A. 2. O pello.

Tra i prigionieri più adirati.

O che pinguetie mie non vendicate.

A. 3. A le straggi, à le morti, à le ruine.

Caf. Sarò demone.

Pol. Sarò furia.

A. 2. Sì, che io vendichi.

La tua inguria.

Di sì barbare rapine.

A. 3. A le straggi à le morti à le ruine.

*Li Schiavi liberati, per allegrezza fanno un ballo.*

*Fine dell' Atto secondo.*

47



# ATTO III.

BOSCHETTO REALE.

S C E N A L

Menciao. Elena.

S. Ospiti di foco,  
Che l'aure infiammate

Leggieri volate

Intorno al mio bene.

E l'aspre mie pene

Narrateci un poco.

Sospiri di foco.

Aurette leggiere,

Ch'è dite il mio duolo

Portatemi à volo

Nel sen di chi adoro.

E dite, ch'io miro

In doglie scure

Aurette leggiere.

Ecco l'idolo mio: com'è tornare

Amica d pur rubella?

Che risolacse d bella?

El. A la vostra modestia, al vostro amore

Cede vinto il mio core.

Men. Gradite i miei affetti?

El. Il cento fete voi de miei diletti.

Men.

*Men.* Deh baciar mi lasciate.  
Queste neir animare.

*Questi candidi augelli*  
In cenn non de m'ha delci amori.

*El.* Ah, che m'ha capio  
Fuggir m'conquiere.

*Si fuggire, mio bene*  
A m'ha delciro, m'ha delciro.

*In c'è v'io, in c'è v'io,*  
La mia gioia tristarai.

*Nel mio seno tu viurai,*  
Io tuo ben, tua vita io dono.

*L' anima ti consacro, il cor ti dono.*

SCENA II.

*Teseo.*

**B** Ellezza sirana,  
De l' anima amanti,

S' adora co i pianti,  
Si serve in catene,

Chi principia ad amar, non hà più bene.  
Vn cor prigioniero

Del Nume bendato  
Stà sempre legato

In misere pene;  
Chi principia ad amar non hà più bene.

Mà quale, o dolce oblio,  
Mi fa placido inuito,

La vaghezza del suo,  
Qui posar mi vogliò,

Donà bambino Amore,  
Riposo a g'occhi altrui se non al core.

SCB-

TERZO.

SCENA III.

*Ippolita. Teseo addormentato.*

**D** Ami morte, o dami aita,  
Cicco Amor, che non possio

Sostenet martir sì rio  
Di veder la mia costanza

Di speranza impoverita,  
Dami morte, o dami aita.

Sorte rita, se di mia fede  
Non aspetto più mercede,

S' il mio ben hò già perduto,  
Ti rifiuto anco la vita,

Dami morte, o dami aita.  
Ahimè, che veggio? il traditor, che dormente

Si, ch' egli è aceto, e forse  
Da le lasciate sue fianco riposa.

Anima ingiuriosa,  
Pessida, ingannatrice, a questo ferro

Pagherai scelerata il tradimento;  
Mora, mora l' infido; ah no, che veggio?

Chi sa, che a mie querele  
Non si piegherà crudel?

Chi m' afficcia, oh Dio,  
Ch' ei non ritorni mio?

Eh, ch' io lusingo in vano il mio speranza;  
Mora il perfido, morai ah no, che tesso?

Sarà meglio, ch' io l' defra  
E ch' un sol raggio ancora

Miri di que bei lumi, e poi ch' io mora.  
Chi sa poi s' io l' rinfleglio,

Ch' ingo non s' nauole,  
E per guarir le stelle, io perda il Sole.

Mp

43  
A T T O

Meglio fia ch'io l'adori  
Fin che i fi desti, e poi  
S'amoliti non ponno i mi uo core  
M'eccliderà i dolore.  
Dormi dormi, caro ben,  
Tuo riposo

Duol notoso  
Non molesta  
Sol si desti  
Qualche poco  
Del mio foco  
Nel suo sen.

Dormi, dormi, caro ben,  
Vieni, vieni cieco amor,

Con le piume  
Il mio Nume  
Qui rinfresca;  
Fà che si scesa  
Sol l'ardore  
Nel m' amore  
Nel suo sen.  
Dormi, dormi, caro ben.

SCENA IV.

*Meneste. Anilaco. Appolina.*  
*Teseo.*

*Ant.* V Edilo abbandonato in dolce senno  
*Meneste.* V Più benigno non ponno  
Arridermi le stelle  
Cada l'empio rivale. *Ippol.* Alme rubelle  
Sanguiari soliti  
Perfidi, accelerati,  
Traditori così.

*A. e. T.* Io son ferito ahimè. *Ant.* Fuggiam di qua.  
*Chi.*

T E S T O. 49

Che rumor mi rinfregia? *Ippol.* Ah traditore  
Ah infedel! *Tes.* Ah bellone  
Paga al mio ferro l'aristato cuor meo  
Sicario di chi dorme.

Ahi che timor! *Ippolita* è costei  
Oh che disturbo! oh Dei!  
*Ippol.* Mi conobbe l'ingrato. *Tes.* Il volto spav  
De le vaghe sembianze  
Di beati già gradita,  
Eench' adesso abortita  
Di placarmi hà vi tti.  
Va, ma lontan, ch'io non ti veggia più?

SCENA V.

*Appolina.*

V A ma lontan, ch'io non ti veggia più?  
E quest a la matè  
D'va infelice cor,  
Crudo, e perfido. Amor?  
Non giova più se  
Non val più costanza:  
Ior che fai più con me? rane d' speranza?  
Dunque di fèrta

Si paga un cor fedel,  
Sordo, e rigido Ciel?  
Non trauo pietà,  
Non veggio speranza:  
Hor che fai più con me? vane e costanza.

C SCE

SCENA VI.

*Amiloro. Entri.*

**M** Enestro vuol, ch'io torni  
Ad osservar se Tesco habbia scoperto  
Le nostre insidie: alcun non veggio qui.  
Nè posso indovinar s'ei le scoprì,  
Ben mi convien di dargli Amore,  
Origine crudel del nostro errore.

*Enr.* Cesso l'appellata in vano.

Che da me s'innolò

D'Amor bascante: e dove sia non so  
Ecco vi Guerriero. *Amr.* Ecco vi Soldato à la

*Enr.* Forse haurà veduta e gli porrà.

*Amr.* Forse di ciò qualche novella haurà.

*Enr.* Io ne vo' far richiesta.

*Amr.* V'ud rimpacciare aiuto.

Guerrier cortese haurà quel d'istesso

Incontrato Tesco: io no: ma voi

Veduto haurate vi Gioninere armato

Qui d'importo vagante

Di molle aspetto, e di geur'sembiante?

*Amr.* Viddi vi Gioninere ardito

Che dus ne pose in fuga, vno scitto.

*Enr.* Lo conolestte? *Amr.* Io no.

*Enr.* Sapete ote n'andò? *Amr.* Non offerrai,

Ma qui tardar omni più non possio.

*Enr.* In felice: A 2. Addio

*Enr.* D'ipposita pauroso

Qualche sinistro incontro. Amor spietato

Che pena l'adorar vi cor ingrato!

Nel mio sen io non darò

Ma ricorra a crudi amori.

*Enr.* E pensate

A pena non viderò  
per disprezzi, e per rigori  
E se foste spietati i Vaghi miei  
Ogn'un che mi sprezzasse io sprezzerei.  
Troppa è debile quel cor.

Che vè dietro à chi lo fugge.

E oh in van nel suo dolor

Sempre langue, s' si distrugge.

A se a sé così non la vorrei

Ogn'un che mi sprezzasse io sprezzerei.

SCENA VII.

*Elena, Manelao.*

**M** la speranza. *Men.* Mio Contento  
Là ac' gui de le sète,

Credi à mè

Che non v'è

Tal disetto, tal pietate

Che s'vguagli à quel ch'io sento.

*El.* Mia speranza. *Men.* Mio contento.

*El.* Mia delizia. *Men.* Mio delfo.

A 2. Prima' l'fol d'hauer spicciatore

Ceserà

Lascierà,

Che ne l'alma, che nel core

Mai s'estingua'l foco mio.

*El.* Mia delizia. *Men.* Mio delfo.

*Men.* Disponiamci à la fuga. Idolo amato

A l'incontro primier d'amica forte.

*El.* Ti seguito mio. Ben dico à la morte.

*Men.* Mio Nume parte,

C 2 *El.*

174 A T T O

xi. Per te mia Dedit.

Men. Langue.

xi. Morire.

A 2. Gioire sarà.

xi. Di stelle adirare

Men. Di forti spietate

A 2. Maligne ignore

Di questo mio core

La stabile sè

Turbar non potrà.

Men. Mio nome per te

xi. per te mia Dedit

Men. Langue

xi. Morire

A 2. Gioire sarà.

## SCENA VII.

Perire. Menelao.

E Lisa? oue se'n vai  
Ne' riflessi del Sole

Contemplando i tuoi ras, mio bel splendore;

De la menzogne mie del tidi Amore. *A 2<sup>a</sup>*

Per. Et io doue se ròi

Men. Non sò, mio Ben, non sò.

Per. Vò quist'aire baciando,

Che son da tè spirare,

Quest'herbege adorando,

Che son da tè mirare.

Men. Ande sasan l'Erbe, accese l'aire

Ou' intorito in'aggiti,

Che tutti i miei respira

Per te, caro mi' ador, fono di focò.

Dch nidi tidi, Amor, di sì bel gioco. *A 2<sup>a</sup>*

Ma

T E R Z O.

Mia d'Elena s'equiz l'arme deggio,

Che far luagi da lei non mi conviene.

Per. V'è mio Bene. Men. Resta è caro;

Per. Dunmai è bella

Mia facella

Che porti con te;

Men. Il mio core, e la tua sè

Per. Dimi è sè,

Che mi sfacc,

Che resta esm mè?

Men. Il mio core, e la mia sè;

Per. Dolce pegno amato, e raro

V'è mio Bene, Men. Resta è caro.

Men. O come Bene ad ingannar imparo, *A par.*

Per. Vezzosi amoretti

Brillarmi in seno,

De' vostri dileri

Già posso tuceno.

Vezzosi amoretti

Brillarmi in seno.

Gradito, e contento

Gioisci, è mio core.

Nell'alma non fèdo

Martiri d'amore.

Gradito, e contento

Gioisci è mio core.

## SCENA IX.

Reggia di Creonte.

Teseo. Ippolita. Emyre.

E spezzai quella catene

Ond'auvino il cor graffi,

Se per nona seruitù

Mi scordai le prime pene.

C 3 Mentre

# A T T O

Mentre fiamma più bella in sen io porro  
Chi si duole di me si duole a torto.

Se à beltà, che già mi piacque  
Più non porge incensi il cor,  
E se dentro il sen mi nacque  
Vn più caro, e dolce ardor,  
Mentre fiamma più bella &c.

*Ippo.* Ferma infedel. *Tes.* E pur così è quel-  
*Ippo.* Fermati, e pria, ch'io vada  
Lunge così, ch'io non ti veggia più.

Dimmi, infedel, mi riconosci tu?  
*Tes.* Io no: chi sei? *Ippo.* Chi son? empio, chi sono?

Son vna linea effusa  
Dal tuo Centro: vna fiamma  
Da la sfera scacciata: vn' onda sono  
Dal tuo mar risospinta, e rigettata.

*Ippolita* son io. *Ippo.* Chi *Ippolita*, crudele?

*Tes.* Chi *Ippolita*? *Ippo.* Chi *Ippolita*, crudele?  
Quella, ch'or tempo amasti,

Ch'è appellasti tuo bene.

*Tes.* Ah uel, nu s'ouiene: e che vorresti?

*Ippo.* Il cor mi togliesti,

Crudo, perfido, rio.

*Tes.* Io te lo rendo, addio.

*Ippo.* Fermati, ingrato, ascolta.

*Tes.* T'udirò vn'altra volta.

*Ippo.* Intanto morirò. *Tes.* Sarà tuo peggio?

*Ippo.* E non ci pensi? *Tes.* Nulla.

*Ippo.* Così spergiuro offendi giuramenti?

*Tes.* Li disperfo i veni.

*Ippo.* Sei vn'Alpe. *Tes.* No'l nego.

*Ippo.* Sei vna funia. *Tes.* E vero.

*Ippo.* Vn'accolato, vn'adun. *Tes.* Ch'impone.

*Ippo.* Del caro Tesco mio.

Quest' anima è pur tua,

E pur mo questo core.

Deb

# T E S C O

Dei monti à pietà del mio dolore.  
*Tes.* Resta, resta, ch'vn van pretende aita.

Da vn'amator chi gl' infidiò la Vita.

*Ippo.* Tesco, Tesco t'ingannat:

Odi, toina crudel, intendi il vero.

Misera à che più vno! e che più speto?

*Eur.* Se vi fugge tu' amator

Molti à te vi gradiranno:

Serenate il mesto cor

Consolate il vostro affanno.

A che tanto pregat chi vi disprezza?

Non mancano amatori à chi hà bellezza.

Per vn crudo à che nodrir

Di martirij cor ripieno,

Se potreste pur gioir

Da molt' altri accolta in seno.

Vfate crudeltà con chi hà ferezza

Non mancano, &c.

*Ippo.* Con *Ippolita*, indegna

Si fauella così?

Parti, parti di qui

Lasciate, che m'uccida il mio dolore

Ciel deh per pietà,

S'infotabile

Già reso fia

A che farmi scaccar il Fato più.

Hor, che per me non hà più forza Amore

Lasciate, che m'uccida il mio dolore

Dei lungi da me vani ornamenti

Di sprezzata beltà:

Sol mi circondino

Crudi martir:

Ch' il bene è pena à chi non può gioir.

Hor ch' il Ciel non hà più, per me, splendore

Lasciate, che m'uccida il mio dolore.

C 4 SCE

A. T. T. ●  
SCENA X.

*Menesteo. Antileo. Creonte.*

**P** Vò Virtù di pietre, e d'Erbe  
Piaghe accerbe sistorar,  
Ma sanar  
Non si può pinga d'amor  
Quando il cor ferito langue,  
Ed esce fuor per gl'occhi in pianto il sangue,  
Sue stille pretiose  
Ben dogliose render può,

Ben lo so,  
Dotta man le piaghe qui,  
Mà così non giova al core,  
Che ballano non v'è, che sani à morte.  
*Antil.* Ben il vostro ritale  
Può dirsi fortunato.

*Menef.* A dispetto del Fato  
L'ucciderò. *Cre.* L'ucciderò i chi mal?  
*Menef.* Tesco del Sole i mi,

Con Elena godendo  
Non vivrà lungamente. *Cre.* Hor tutto intendo  
*Antil.* Se non era il Guernero,  
Ch' à noi è appose, omai sania sferato.  
*Cre.* Dunque d'uccider Tesco han già tentato,  
*Ant.* Non haurà sempre chi l'assistenda. *Me.* E' buono,  
Ch' di non si risiegliò. *Cre.* Dunque stormia.

*Menef.* Poiche non m'auerito  
Sempio haver non potrà da miei disdegni.  
*Cre.* Ah traditor! ah indegni?  
Tutto ascoltai: non gl'osai da voi  
Così si tana? *Antil.* O sfortunati noi!  
*Cre.* Io gl'assisto, e voi tradirli ardite?

T. E. R. Z. O.  
Io gl'offeruo la fe: voi la mentite?  
Tu Menesteo: tu Figlio di Creonte?  
Ti mentiscono l'opre,

Ramo degenerante  
Dal tronco, onde sorgesti:  
Quando le fellonie da me apprendesti?  
Siano i rei custoditi, à Tesco stesso  
Sia rimesso il putarel.

*Menef.* Padre. *Cre.* Che padre: hora, che restu sei  
Io son Rè: non son Padre.

E come Rè, che l'equità pareggi  
Altri figli non hò, se non le leggi.  
*Menef.* Cruda sorte! *Antil.* Accerbe Stelle!

*Menef.* Così perfida m'inganni?  
*Antil.* Son sì fieri i vostri datti?

*Menef.* Già stimato, *Antil.* Già gradito  
*Menef.* Fui dal Padre; *Antil.* Fui dal Regno  
*Menef.* Hor sprezzato. *Antil.* Ed hor schernito.

*Menef.* Mi vedrò, come vo' indegno?  
*Antil.* Mi vedrò come vn ribelle!  
*Menef.* Cruda sorte! *Antil.* Accerbe Stelle!

SCENA XI.

*Elena. Menelao. Tesco.*

**Tesca** Vagare ò bella nel core  
Dell'ignudo volante  
Vi penetrò l'ardore?

*El.* Arde sì: ( Menelao parla di tè. )  
*Tes.* O fortunato mè!

*Men.* Se ben finge con lui m'uccide à tè.

*Tes.* Mitrò con tuoi lumi, Idolo mio,  
Vivrò con tuoi respiri.

*El.* Tu la metà farai de' miei desiri.  
( Parlo dirò mia Face )



18  
A T T O

*Mo.* Sò, che finge con lui, non pur mi spiace.

*A 2.* (*Tes.*) *El.* Difcor le catene

Ch'a quel del mio beac

Vitro'l cor mio

Aligro Dio

Tu più non saprai

*El.* (*Parlo di te mio cor: tu ben lo sai*)

*Men.* Se ben finge con lui m'empie di guai.

*A 2.* (*El.* *Men.* Sanar le ferite

Si care, e gradirle

Ch'io porto nel core

O Nume d'amore

Tu più non potrai

*El.* (*Parlo di te mio cor, tu ben lo sai*)

*Men.* Se ben finge con lui m'empie di guai.

SCENA XI.

*Ferisce. Tesco. Elena. Menelao.*

*Per.*

*A.* L'armi Tesco, à l'armi.

*A.* L'impromiso Castore, e Polluce

In Teggia son entrati,

E cercato di noi con molti armati.

*El.* Saranno per ritornar

A chi osò depreddarmi

*Tes.* A l'armi dunque à l'armi,

*Men.* Frenetemo i lor sdegni

*Tes.* Placaremo lor ire

*A 2.* (*Per. Tes.*) Voi ci amate non terminiam mofire.

*Tes.* Noi ferberem la Vita,

Settate voi nel vostro cor gl'ardori.

*Men. El.* (*Men.* Dureranno infiniti i vostri amori,

*A 2.* (*Tu. Per.* Dunque non temerò, s'anco volcise

*Tes.*

T E R Z O.

*Tes.* Il Terre no inghiottirmi

*Per.* Il Cielo fulminarmi.

*A 2.* (*Tes. Per.* A l'armi dunque, all'armi

*El.* Ite, e vi nieghr' il Ciel di far ritorno

A infastidirci più.

*Men.* Tráffito oh Dio mi fù

Da quest'auiso il petto.

*El.* Che v'affligge? *Men.* Il sospetto,

Che, non scoperto, Castore, e Polluce

Notin voi d'impadica,

E mè di fraudolente ingannatore.

*El.* Non temer, no mio Cor.

*Men.* Mi par, che dal Fato

Già meco sdegnato

Mislate rapita.

*El.* Non temer no, mia Vita.

*Men.* Ignoro m'arrivare

Mi sforza à languire

M'attinge à le pene

*El.* Non temer, no mio Bene.

SCENA XII.

*Pro. Elena. Menelao. Castore.*

*Polluce.*

*Tr. B.* Vone note. *El.* Il pazzo è qui.

*Tr.* Ecco i Zefiri; presto

Al parir, al parirte,

E se non vi r'ogate hauer cavalli,

Co n dite sole parole

Io vi farò prestar i snor dal Sole.

*A 2.* (*Ca. Pol.* Sorella amata) il Cielo

Qui ci scorse opportuni à sbararati

Dal poter di color, che v'hian rapito.

*Men.*

10. **A. T. T. O.**  
 10. O feroce gradino!  
 11. O diletti fratelli!  
 12. E non riconoscete il vostro Huro?  
 13. Che rimorso e sapessi  
 Ingaunarci così!  
 14. Sù sù fuggiam di qui, Cas. Dite: chi è questa  
 Giouinetta leggiadra?  
 15. È rapita con mè. Mem. Verrò con voi;  
 Tutto de l'esser mio saprete poi.  
 16. Pria che framoni l' di.  
 17. Fuggiam, fuggiam sì sì.

**SCENA XIV.**

[Ces. Peritos. Caffore Polluce. Elena.  
 Menelao. Iro.

18. **N** O ad non fuggirà chi vuol rapiti  
 19. Questi nostri Tesori.  
 20. Sere qui traditori?  
 21. Rassicurate lo sdegno.  
 22. Lo sdegno non la tolli morte, indegno.

**SCENA XV.**

*Ippolita. Li sudetti.*

23. **I** Rattenete g' l'acciar, eccelsa Ero!  
 24. Io più di tutti voi  
 25. A torto quest'empiea m'è d'aspetta  
 26. Di più barbara offesa  
 27. Più d'onta vendetta.  
 28. O maledetto sdegno!  
 29. Che pallor il genio, e al sdegno?

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30. **Ipp.** Volgiri è mè, fellone  
 De' tuoi misfatti rendi à me ragione.

**SCENA VLTIMA.**

31. *Cremte. Menefeo. Antiocha.  
 Tutti li altri sudetti.*

32. **H** Oggi mentirio dotm'ia  
 33. T'eraffi di fucarmi ye vino (il fu)  
 34. Per pietà ti lascia!  
 35. V'è porta altreue questi tuoi furori,  
 36. Tesco non sà pugnar con Traditori.  
 37. **Crem.** Habbia' vero il suo loco : ereda pure  
 38. L'esser di Genitor à quel di giusto,  
 39. Tesco, questo guerriero  
 40. Non oisaggiare, videte i detti miei  
 41. Eg'è imorrente, e sono questi i rei.  
 42. **Tes.** Come? *Menef.* Quasello, eredi,  
 43. Io d'Elena inuaghito  
 44. D'ucciderni tentai; et vi dissi se  
 45. Anzi feriss' il brande sug mè teste.  
 46. **Tes.** Che sentol **Crem.** Io poter vestro  
 47. I colpevoli sono.

48. **Ant.** Signor colpa d'amor m'era, perdona.  
 49. **Ipp.** Hor, che di traditor non puoi amarmi,  
 50. Empio, impugna quell'armat.  
 51. **Tes.** Cedi mio cor à tanti asetti carrai.  
 52. **Ipp.** Sù che traditor se far.  
 53. **Tes.** Eccoli vinti, Ippolita adorna,  
 54. Di non combiscet quei splanderni tas  
 55. Simular più non d'aggioritana ingratum  
 56. Punite, l'olo mio, come v'aggada.  
 57. Vibrate pur contra di mè la spada.  
 58. **Che**

82. A T T O  
A 3. [Ces. Pol. Cro. Che timor! A 2. [Tes. Per.  
Che veggio! A 2. [El. Men. O strano cecato!  
Tes. Son di viuet indegno;  
Tolgami giusto sdegno.  
La Vita, che mi dà pietà cortese.  
Ippa. Hor confissi le offese! Tes. E me ne penia.  
Ippa. Conosci la mia fede? Tes. Ella è un tesoro.  
Ippa. T'annedi pur che mi tradisti! Tes. Sì.  
Ippa. Hor mi basta così:  
Vini per peccar traditor, addio.  
Tes. Oue andare idol mio?  
Ippa. Lunge così, ch'io non ti veggia più.  
Tes. Vidi almen quest'alma.  
D'adorarmi isola.  
Ippa. T'vidio vn'altra volta.  
Tes. La mia fiamma s'isorta.  
Mi stringerà Ippa. Ch'importa.  
Tes. Del mio Ben, deh pietà d'un cor pentito!  
O pietosa mi siate.  
O la morte mi date,  
Voi sola adoro, Elena più non curo.  
Ippa. Dici da ver? Tes. A sommi Dei lo giuro.  
Ippa. Sarai tu mio? Tes. Ecco la destra in pegno.  
A 2. [Ippa. Tes. Cessate ogni sdegno, ogni rigore.  
Caro ben, dolce amore.  
Crea. Amazzone-tele.  
Lietri a' vostri Inteneri rida il destino.  
A 2. [El. Men. Godo a' vostri diletti.  
A 3. [Per. Ces. Pall. Ei lo vincino.  
Tes. Vi lascio. Erol famosi, Elena intatta.  
Perdonate benigni il furor mie.  
Ces. Per non rinficar modesti a questa bella  
Ecciamoci turo a generoso oblio.  
Tes. In giorno, che si liscio a me si rese (cortese  
Elicio voi Pigiurie. A 2. [Men. App. Eree  
Con lungo ossequio emendicem gl'erroti.  
Per.

Per. Voi donatemi ò bella, i vostri amori.  
Men. Ad Elena chiedete.  
Per. Hor voi che rispondete?  
El. Che del Cicerone Rè quest'è'l Nepote,  
Sol per mi amor nascosto in queste poglie,  
Ch'io l'amo, e che desio d'esserli moglie.  
A 2. [Ces. Pol. Strani successi! A 2. [Crea. Tes.  
Non pensati euenti!  
Per. O render mi potessi à tutti ascolto.  
Ippa. Mi rallegro Signor, che fete sposto.  
Men. Compaticie l'ardire, inuiti Eroï.  
Non è delitto amor: io l'adorai,  
Mà la modestia non traforosi mai. (uggio  
A 2. [Ces. Pol. Stringete pur la destra: io ben m'au-  
Che da l'eterno Fato  
Così vien destinato.  
Per. Amor su s'hai schernito.  
Men. Ben fu cieco l'amor, che v'ha ferito.  
A se, che vi trouaste vn buon partito.  
A 2. [El. Ippa. Me felice. A 2. [Men. Tes. Mè beato.  
A 2. [El. Ippa. Al mi' ardore. A 2. [Men. Tes. A la mia se.  
A 4. Nemico più non è  
A 2. [El. Ippa. Amor, o'l Cielo A 2. [Men. Tes. La  
Fortuna o'l Fato.  
A 2. [El. Ippa. Mè felice! A 2. [Men. Tes. Mè beato!

IL FINE.

NEL TERZO ATTO.  
*Si principia della Scena VII.*  
*Si aggiunga questa Canzone.*

*Ed.* E pur di loco a pur grado  
E il mio frate, o visco amor?  
Non, ch' il cor m' in 'hai serito  
Io mi sento ogn' hor ghir;  
Segui seguì a ferir alato infame  
E pur il grand' ileno esser amante.  
S' a l'ardor di due pupille  
Insamando il cor si va  
Lieto s' a tra l'ue famile  
Sostenendo il suo languir  
Segui seguì a ferir &c.

APPENDIX B

Nicolò Minato

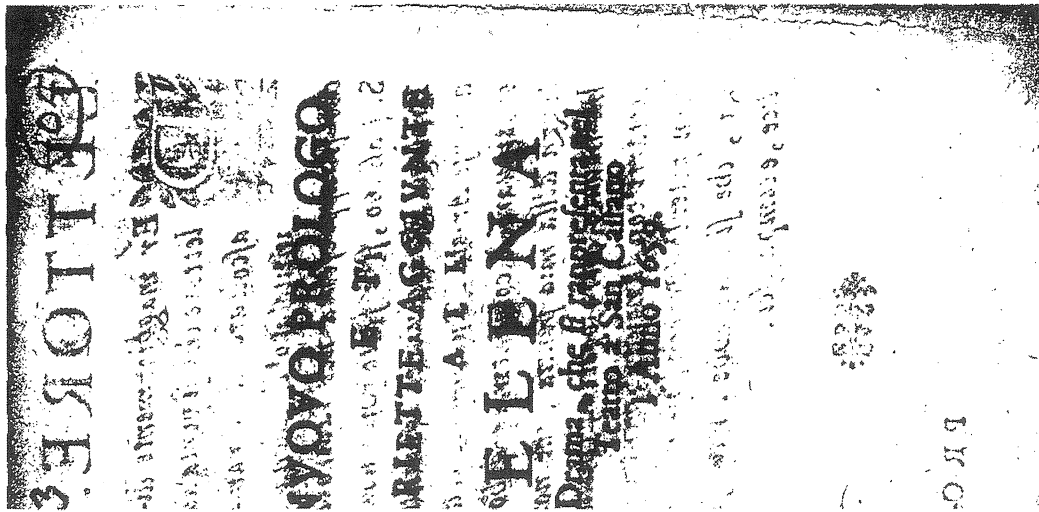
Nuovo prologo et ariette aggiunte all' *Elena*  
Drama, che si rappresenta nel Teatro à San Cassano l'anno 1659

Appresso Andrea Giuliani  
Venice  
1659

In Facsimile

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*Venetian Opera Libretti: A Microfilm of Raccolta de' drammi: A Collection of  
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# LETTORE.

Per maggiormente di-  
 stendere chi si porta ad  
 ascoltare il Drama  
 intitolato l'Eleonora  
 di Provenza al Teatro di  
 S. Cassano, si è fatto con nuovo  
 Broglio d'aggiunte, e mende  
 diverse Ariste. Tu compiaciti di  
 contiguarli a compari la dub-  
 lezza della mia penna, che non  
 ha bastato a questo oggetto, che di-  
 lettarti con la lingua, mentre sa  
 non poterlo fare con l'isquisitez-  
 za, che si douerebbe. Vini se-  
 lice, e compatisci.



P R O

# PROLOGO SCENA INFERNALE

Sedente sopra un seggio di Mofre  
 Venere  
 Choro di Spiriti, la Gelosia  
 Due Spiriti Aerei



Eleonora Reato  
 De l'Amor militare  
 L'Amor militare  
 Del Reo di l'Amor  
 Maco  
 Spiriti Aerei  
 Veni  
 Reo di l'Amor  
 Prof.  
 Belle Dredet  
 a 2

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Ver. 4.0.0.0

Del Reale Istituto  
Voglia di

Prof. O. L. ...  
Sia ...

Il Trifoglio Bianco

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Sia dal folle ardimento,  
Peritoo diuertito.

Ve. Vāne: Sai cid, che dā...  
Am. Paro, e vud far, tūc...

De gl'altri amanti d'El re  
Ma da mille affetti e di

**Ve.Sci.asfermate d'Entefermatin**

rem. 1000  
Voorbeelden  
N. 1000

THE DEPT. OF JUSTICE

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# LET'S BEGIN

RECEIVED 22 JUL 1964

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Surrender of the

FOR SALE BY THE OWNER  
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**C**

Т. и. н. и. н. д. профессор А. И. Румянцев.  
Т. и. н. и. н. д. профессор В. И. Румянцев.

Col tuo vecchio amore, il tuo  
che tornerà, non è più un amore.

*Cupidio* (strong) (any) stroke id 20 3  
*Eugenes* (mortal) (not) all (not) all

La sua credibilità si è rovinata.  
Tenete i suoi dardi.

[illegible]

*Mâ Pesset mourante,  
E' sempre mortel.*

È questo il tuo dardi:  
Da parte e ancor chi può se guardi.

Parte Profetina. Vengono dall'Arin  
due Spinnere portand i 3. Gelfia.

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10-10-68





Se volete per la fontana  
Che restia l'acqua viva,  
Io cadessi in quel pozzo a morte  
Morirò felice a più ben.

**NELLA SCENA XXV**  
Nella Scena XXV  
In fuoco dell'Ania.

**Q**uella non può esser l'Ania  
In vn core,  
Che fermar non può la vita  
In quel pozzo a morte  
Ritornar si può a più ben  
Che non può esser l'Ania  
Quando è anello  
Tra carceri in quel pozzo  
Si grida chi piaga  
E si disamor il dolore  
Che non può esser l'Ania.

**NELLA SCENA XXVI**

**Doppo la Scena XXVI**  
Vn  
Ma più tardo il piacere farà più grato.

**Vn** di più di più di più  
Di Cinabro  
Che baleni an di per più.

Paghera  
Onate voglie amor in die:  
Poche val vn petto che  
Affai più che mille pene.

Vn sol bacio de la bella  
Mia rubella,  
Che mi tocchi vn istante  
Renderà  
Tutti gioie i miei giorni.

Poche val vn picciole  
Affai più, che mille pene.  
**NELLA SCENA XXVII**  
Nella Scena XXVII  
In lutto dell'Ania.

**N**on vi intendo o mie penne  
Vorreste intender  
E vorreste consolarvi.

A dispetto del mio cor  
Dal mio Vago  
Che volete vorrete  
Non vi intendo o mie penne.

Non vi credo, o mie penne  
Voi potete al mio cor  
Io non voglio intender  
Ne di voi mi affido più.  
Di tradita seruitù  
Che volete o mie penne  
Non vi credo, o mie penne.

**NEL**

# NEL L'ATTO III.

Nella Scena Sallustiana  
Doppio verso

Origine grande del nostro errore

**I**L tormento dei mortali  
Son gli strali  
Del bendato  
Faretrato,  
E d'Amor la guerra,  
E' cagion d'ogni pazzia.  
Sol felice, sol giocondo  
Quel nel Mondo,  
Senza amore.  
Vive un core,  
Che d'Amor la guerra  
E' cagion d'ogni pazzia.  
NEL L'ATTO III.

Nella Scena IX.  
In luogo dell'Aria  
Se spezza quelle Catene.

Tejco.

**A** Mani sempre gentili  
Lasciate questa via  
Di profana gloria  
Ne gl'ambrosi  
Ch' i vuol viver contento  
Vna ne goda  
Ad un genio  
Proteso ben amore  
Ma non gli vengo il core  
Chi vuol viver contento  
NEL

# NEL L'ATTO III.

In luogo dell'Aria  
Dormi dormi Caro Ben.

**A** Moretti deli volate  
Dent il sen del mio nobile  
E pesinte mie facelle  
Con le piume rannunare  
Amoretti deli volate  
Vostri dardi deli volate  
Per ferir il mio core  
E nel cor che m'è in mezzo  
Le felice rannunare  
Amoretti deli volate.

# NEL L'ATTO III.

Nella Scena X.  
In luogo dell'Aria  
E queglie le Mente

Ippolita.

**I**O non voglio disperarmi  
Che farebbe gran viltà,  
E del cor, che in se si ha  
Doveri potrei querelarmi  
Io non voglio disperarmi.  
Chiudo in seno vn cor ardito  
Che amarsi non si può.  
Costo tesso a me non ho  
Fra le pene abbian conarmi  
Io non voglio disperarmi  
NEL

NE LLA T O ILL.  
Doppo la Scena IX.

O Hi che giubilo sento al core!  
Gran piacere.

Poter bere

Va dolcissimo licore.

Oh che giubilo sento al core!

Pia d'ogn'altro piacere.

Quello schiumoso licore.

Ch'il vino m'ha donato.

Giamai mi scorderò il gran sapore.

Oh che giubilo sento al core.

Mi spiace sol che poco

Me accorgo che ne avanzanza.

E quasi vuota esser mi lascia stanza.

Ma voglio che senza esser mi adelfo.

Quando non n'haueo più ci penserò.

Oh che miseria d'esser e fido a ciò.

Io son stato

Mal creato,

Ch'ho beuto

Senza far m'esser alcuno.

Belle Donne d'ogni loco.

Oh che inulto m'ha fatto il core.

Se volete

Esser liere.

E festole

Più gradir a vostri onori.

Fate pur quel che vi pare.

Quanto m'ha donato il core.

F I N E.